

VARIETY

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TRICKERY AGAINST LACKAYE

SHUBERTS FORCE FARBERS TO LEAVE GARDEN SHOW

Playing Material Cut to Minimum Following Constance Farber's Stand for Wilton Lackaye—Sisters Held to Contract.

The Farber sisters, Constance and Irene, are not in the new Winter Garden show of the Shuberts, named "Cinderella of Broadway."

The status of the Farbers with the Shuberts has been the subject of much discussion among the two parties to the Actors' Equity election that winds up today. The name of Farber was mentioned in the debate last Sunday between Lackaye and Emerson. It had previously been mentioned through the Emerson faction having attempted to secure Constance to withdraw from the Lackaye ticket upon the promise that through doing so, she would be placed upon the A. E. A.'s advisory board. While many denials were made by the Emerson people in connection with their actions concerning the Farbers, the facts seem beyond denial, on Variety's information.

The Farbers withdrew from the Winter Garden show upon J. J. Shubert informing Constance their roles in the production would contain no more than the girls then rehearsing. At the time their notice had been cut to a minimum. The sisters thereupon decided to walk out of the show, with the majority of their contract with the Shuberts left open.

Advised of Contract.

Wednesday (June 2) the Farber girls received a registered letter from the Shuberts advising them they had failed to live up to the conditions of their contract with them. Before leaving the Garden rehearsals, J. J. informed Constance that if the Farbers did not play for the Shuberts they would not be permitted to appear for any other management over here.

Several plans had been proposed for the Farbers if leaving the Shuberts. One was to return to Mandeville, they to head a production act.

It seemed Wednesday the Farbers were content to appear under the Shubert management if assigned to another show other than the Garden's and given proper opportunity.

The feelings between the Farbers and J. J. Shubert appeared to start after the theatrical papers had recounted what Constance Farber had to say at the open meeting of the A. E. A. May 17. Following the publication of the account of that meeting J. J. Shubert asked Constance what she had mixed up with the Actors' Equity. Immediately after-

wards their material in the show commenced to lessen.

The Farbers' contract with the Shuberts expires at the end of next season. It calls for the Shuberts to play the girls 26 weeks within the year.

DENNISON PLAYERS PLAYING IN CHINA

Open an Engagement of Eight Weeks in Hong Kong.

Hong Kong, China, May 17.

The Dennison Players, who are touring the world in English repertory and who have been in the Orient since last summer, opened here for an engagement of eight weeks. Special interest lies in the tour because of the big business not alone from English speaking persons but the percentage of Celestials in the audiences, who regard the type of bed-room farces given with almost as much relish.

The company is offering modern pieces including such plays as "Up in Mabel's Room," "Parlor Bedroom and Bath" and "Civilian Clothes."

The troupe played nine weeks in Shanghai before the local engagement. Business there was excellent and receipts here are equally big. The Dennison Players will remain in Hong Kong for eight weeks. The next stand is Singapore.

Wanda Howard, the leading woman, was forced out through illness in Shanghai and was ill for five weeks. She has rejoined.

BOOK FOUR NEW SHOWS.

Preliminary Showings at the Brooklyn Crescent.

In line with their policy of booking new productions into the Crescent, Brooklyn, for a preliminary showing before their metropolitan openings, the Shuberts will play four new shows there this month.

BARRYMORE IN "RICHARD."

John Barrymore will resume his engagement in "Richard III" in the fall.

Barrymore has now been out of Middows and is resting in a suburban home.

DOUBLE VOTING SCHEME

Emerson Faction's Postponement of Equity Election to June 4 Disfranchises Thousands of Voters—English Element Against Lackaye—Religious and Racial Issues Injected in Campaign.

CONSULT LAWYERS

The annual meeting and election of officers of the Actors' Equity Association takes place today, Friday, June 4, in the ballroom of the Hotel Astor, New York. The meeting is called for 2 p.m. After the routine business has been disposed of voting for the respective candidates will begin. The independent ticket is Wilton Lackaye for president, Herbert Churchill, vice-president; Edwin Jordan, corresponding secretary, and Richard Purdy, treasurer. The regular ticket is John Emerson for president, Ethel Barrymore, vice-president; Grant Stewart, recording secretary, and Richard Purdy, treasurer.

It is estimated that 2,500 votes already have been sent in by mail. An attendance of about 2,000 qualified voters is expected at the meeting today. The total vote is estimated not to exceed 4,500. The Equity has a membership of over 9,000, but through a political trick claimed by Lackaye to have been put through to lessen his vote only members who have paid their dues to Nov. 1, 1920, will have their votes counted.

The regular date of the annual meeting, according to the provisions of the Equity constitution, should have been May 31. A special meeting was called May 17, however, and a resolution jammed through by the Emerson faction, changing the date of the meeting to June 4 (today). It was claimed the May 31 meeting would have been impracticable, as it was Decoration Day, and the theaters held special matinees. This condition the Emersonites claimed would have prevented a full attendance through so many of the members being engaged.

Lackaye sought to have included in the changed election date plan a provision whereby those members who were paid to May 31 would be allowed to vote. The Emerson steam roller defeated this plan at the May 17 meeting and as a result Lackaye claims at least 4,000 Equity members will be disfranchised. According to eminent legal opinion secured by Lackaye this disfranchisement of the 4,000 who have not paid up to Nov. 1 is clearly illegal. The 4,000 is the "road

A. E. A.'S "CLOSED SHOP" ORDER CAUSES ONE-NIGHTERS' ACTION

New Association Affiliates With United Mgrs. Assn.—Gus Hill Elected President—To Be Conducted Along Lines of P. M. A.

MANUEL NEVER GAVE PEARLS TO GABY

Sister Denies Story of Alleged Gift of King.

Rydeuse, June 2.
The late Gaby Deslys never wrote a diary, former King Manuel, of Portugal, never gave her that famous string of pearls and the petite dancer and singer was not so poor in the beginning of her career that she had to take to the theatre to support her family as has been published.

These statements were given to a Variety man today by Mrs. Fernan Conill, sister of Gaby, who died last spring in Paris, after three months illness. "The King of Portugal was so poor that he could not buy a genuine pearl to say nothing of a long string," said Mrs. Conill.

"My sister purchased the string with her own money as she was very fond of good jewel and they also represented to her a good investment. Gaby was exceedingly thrifty. She was a hard worker and this undermined her strength so that when pleurisy and influenza attacked her last winter she could not rally. She did not suffer terribly.

Mrs. Conill says that it is expected that the late Gaby Deslys' estate outside of the jewels will not exceed \$200,000. "My sister never had time to write a diary." Mrs. Conill stressed she hardly had time to write necessary letters

WOODS WANTS STAGE "STAMBoul" RIGHTS

A. H. Woods is negotiating for the legitimate stage rights to "The Virgin Stamboul," a current film feature written by H. H. Van Loan.

This procedure has never been taken before, the nearest in it being the musicalized version of Otto Harbach's "George Washington Jr." used by Marguerite Clark and later transformed into "The Little Whopper."

At a meeting held in the office of the United Managers' Protective Association Wednesday afternoon a new organization was formed called the Touring Managers' Association.

The membership will be limited to managers who operate one-night stand companies and managers producing attractions for the popular-priced houses, usually known as St. top shows.

The Touring Managers will be conducted along the lines of the P. M. A. An arrangement was effected whereby the T. M. A. becomes affiliated with the U. M. P. A. The Actors' Equity's recent announcement that a "closed shop" would be instituted August 1, for all shows not operated or produced by members of the P. M. A. is understood to be one of the chief reasons for the formation of the Touring Managers.

An effort will be made, it is said, to form relations between the Touring Managers and the Equity such as now exists between the A. E. A. and the P. M. A. It is pointed out by the sponsors of the Touring Managers, which includes Gus Hill, John & Levy, Letter & Bratton and 12 or 13 other one-night stand producers, that the Equity's chief complaint heretofore with respect to the one-night managers was that there was no responsible organization in the field with which it could do business. The U. M. P. A. affiliation, it is claimed, will give the Touring Managers a status and prestige that will lead to a contract arrangement covering the one-nighters with the Equity.

The following officers were elected to serve for one year: Gus Hill, president; John Loffler, vice-president; H. Clay Lambert, secretary, and John J. Coleman, treasurer. The board of governors elected were Robert Cantwell, O. H. Egan, Arthur C. Astor, George M. Catta, Charles O. Tennis and George Grotz. Ligon Johnson was appointed as general counsel. The next meeting of the Touring Managers' Association will be June 24. The charter membership includes 30 managers.

THEA DARA, ACTOR.

Other than that Theda Bara has written a play which A. H. Woods will produce nothing can be learned as to its nature, its length or whether the eminent "vamp" will star in it.

The parties concerned are silent at these points.

CABLES

Friday, June 4, 1920.

MARIE LLOYD'S HUSBAND CONVICTED OF ASSAULT

Star Asks Her Name Be Kept Out of Case.

London, June 2. Bernard Dillon, husband of Marie Lloyd, was bound over to keep the peace at his trial for assaulting the father of his wife.

At the opening of the trial an attorney representing Miss Lloyd stated she had not been a witness to the assault and did not want her name to appear in connection with the case.

One of the witnesses said the father had been the aggressor, striking Dillon in the face.

In giving judgment against Dillon, the magistrate said it was a discreditable family quarrel.

The John Wood assault case has been hanging fire in London for some time. Wood is the father of the theatrical Lloyd family in England and over 20 years of age. He was reported to have been brutally assaulted by Dillon. All of the Lloyds stand by their father, excepting Marie, who inserted advertisements discrediting her relatives and upholding her husband.

BARRIE'S Crichton Done in French

Is Produced by Athis at Antoine.

Paris, June 2. The long promised French version of Barrie's "The Admirable Crichton," by Alfred Athis, was produced at the Theatre Antoine May 29. The four acts seem to please.

Fernand Gerrier put the comedy on the stage here and holds the lead. "Admirable Crichton" was played in English for one night only at the Theatre de la Renaissance about 15 years ago by a company brought over by the late Charles Froehman. The troupe played in London Saturday night, appeared in Paris Sunday and was back on the London stage for Monday night.

This was then considered as a record in theatrical jumps.

London Empire Board REJECT ALIEN OFFER

Turn Down Canadians' Proposal to Pay \$2,150,000.

London, June 2. The shareholders of the Empire have rejected the offer made to them of £1,250,000 by the Alien Bloc, Ltd., of Canada.

TRAPEZE ACCIDENT.

Paris, June 2. It is reported from Paris that the acrobatic Georges Tournier, French and Latin Highway, died as a result of an accident of the trapeze school.

While performing there was a break and the trapeze wire plunged onto the stage, jagged about 11 feet. Tournier was severely hurt. The other two slightly.

Hundred Years Hence.

Paris, June 2. Henry de Gascins, in writing a show for the Chateau de Versailles, with the title of "Hundred Years Hence," will follow Marie Lloyd's which finished with a popular success for the dozen or last months.

CHARLES WITHERS

STILL PLATING IN

"WHIRLIGIG"

PALACE THEATRE

LONDON, ENGLAND

THEATRES AFFECTED.

Recent French Strike Harmful to Show Business.

Paris, June 2. The continued strike throughout France, after the May day labor celebration, had a bad effect on the local theatrical receipts.

This was due to a great extent to the absence of public conveyances on the streets after nightfall, though the subways were running almost normally.

The taxicab drivers were on strike for over a week. Business is reported at a number of houses as having been low, even the pictures feeling the pinch.

PENNY-THROWING LONDON NUISANCE

Music Hall Manager Offers Reward for Arrest.

London, June 2. England is undergoing an outbreak of the penny-throwing nuisance. One music hall manager has offered a reward of £5 for the arrest and conviction of anyone giving information leading to the conviction of persons found guilty of tossing coppers upon his stage.

The managers declare that, in addition to the charge of disorderly conduct, he will compel the artist to pay money to bring charges for attempted assault.

NEW "RUSSIAN" BALLET.

Produced by Serge de Diaghilev in Paris.

Paris, June 2. "Pulcinella," one-act ballet with song, music by Igor Stravinsky (Russian), adapted from Pergolesi (French), scenery and costumes by Picasso (Spanish), dances arranged by Leonide Massine (who plays the title role), was produced at the opera last week by the troupe of Serge de Diaghilev.

It is a sort of Italian "Petrushka," the act being laid in Naples, and will please the art snobs.

The great success of the new work is the appearance of Mme. Thérèse Karayana, who is now back in the Russian ballets and attracting big audiences.

"STRANGE ADVENTURES."

Causes Parsons No Thrill.

Paris, June 2. At the Theatre Sarah Bernhardt, May 28, there was presented a page by Pierre Chaine entitled "Strange Adventure de Martin Peignot" or "The Extraordinary Adventure of Martin Peignot."

It is a sentimental comedy in four acts and was poorly received.

De Coisey created the leading role, supported by Farjat, Chameroy, Worms, Montague Moreau, Jeanne Faure, Malouette Valmont.

ALHAMBRA CLOSING.

Paris, June 2. The Alhambra, owned by the Variety Theatre Controlling Co., will shortly close, to open in August.

The new card list for the present season program given last night names Houston Show troupe, Van Hamer, Any Whistler, Jane Colchester, Sue Jones, Holden and Gordon, Rosalie and Dulce, Conway and Lealand, Permanent Brothers, Verger and a return visit of De Rose, who has been in Belgium since he did a month at the Alhambra in April.

RECORD TAX RECEIPTS.

Paris, June 2. The proceeds of the war tax on entertainment in France reach during the last four months of this year 10,610,000 francs, being four million and a half francs more than the French Treasury had estimated in the budget.

CECIL CLAY DIES.

London, June 2. Cecil Clay, author of "A Dance-Master Rehearsal," is dead. The late Weston Greenough made his debut in this play.

HICKS' FAREWELL TOUR.

London, June 2. Seymour Hicks is about to play a farewell provincial tour.

FRENCH ARREST GERMAN TENOR

Military Objects to Verses Added to Song.

to Song.

Frankfort-on-Main, May 30. Because two extra verses were added to a song in the operetta "Beggar and Student" at the local opera house, the tenor, Alois Renn, who sang the couplet during the French occupation, was arrested and sentenced by the military authorities to eight days' imprisonment.

General Degoutte, commanding the French army here, was in a box at the performance and noticed unusual applause. Renn was asked to meet Degoutte in his box and after a pleasant chat the general asked for an explanation.

One verse reproved the inhabitants who watch the changing of the guard "accompained to noisy music of an Algerian band." There was also a reference to a Frenchman meeting a German, offering his hand and saying "Je suis un allemand au Reichstag." Renn explained the latter alluded to the fact that there are also "schleifers" (effeminate spectators) in France as well as in Germany.

Whereupon Degoutte said he had forbidden any reference whatever to France or Germany. The next day Renn was arrested and the Mains Opera was closed for two days.

ACTRESS CLAIMS ILLEGAL ARREST

Mme. Verlin Files Damages Action Against Two Men.

Paris, June 2.

Mme. Valentine Verlin, of the Theatre des Varietes, brought an action for damages for illegal arrest against Hanotaux, the playwright, member of the French Academy, and L. Lepine, former chief of the Paris police. It appears Gabriel and Valentine pursued a period of friendship until 1911, when domestic relations were broken off, and the author then feared a scandal.

On Feb. 29, 1912, when Denys Cochin was received into the Academy and Hanotaux listed to read a speech, Lepine had Mme. Verlin arrested at her home at the instigation of the playwright, to avoid the possibility of any trouble on her part. For this arbitrary action she claimed 1 franc damages and 200 insertions of the judgment in the local press. The case has been systematically delayed and came before the courts on May 12, 1920, over eight years after. The judgment was again deferred.

LONDON FIRM BUYS TWO THEATRES

Grossmith & Laurillard Get the Gaiety and Adelphi.

London, June 2.

Grossmith & Laurillard have made an offer to buy the Gaiety and Adelphi theatres. Last January they bought the Apollo for \$700,000 and last November they secured the freehold of the Winter Garden for \$400,000. They also sold the remainder of the late Sir Herbert Tree's long lease of His Majesty's and a share of the Shaftesbury.

Grossmith & Laurillard's offer for the Gaiety and Adelphi has been accepted.

LEON ERROL
STILL IN VAUGUINNE
BROS., S. S. BERTHIER

LONDON'S SLUMP.

Three American Shows Closing as Business Drops Down.

London, June 2. The theatrical slump is here. "The Little Whopper" finishes at the Shaftesbury June 8; "Within the Law" will finish shortly at the Kingsway; "The Bird of Paradise" ends its run at the Lyric June 8.

ASCHE-EVETT SPLIT; CAUSE IS A PUZZLE

Some in Know Hope to Bring Them Together.

London, June 2.

These theatrical folk here who know of the split between Oscar Asche and Robert Everett, following their close friendship, have been puzzled as to the cause. Those few who do know have been hoping the men will patch up their differences.

The estrangement dates from the dress rehearsal of "The Southern Maid." On that evening Everett put on considerable weight before the stockholders present, giving the impression Asche was in some fault, when, as a matter of fact, Asche staged the production as a personal favor.

There were words, and Asche left the theatre in an angry frame of mind, which was not eased when the programme on the opening night displayed Asche's name as the director in small type and Everett's name in large type.

Everett is known to New York, having been here with several English shows.

He became managing director of Italy's London. When the George Edward's estate was bought out by the Frenchmen people Everett was retained. Asche directed "The Maid of the Mountains" through his friendship for Everett, that attraction having run four years. "The Southern Maid" was tried out two years ago, but was laid away. It opened about six weeks ago in London.

"YELLOW COCKADE" MELO.

New Scene Play Sentimental and Sensational—May Last Month.

London, June 2.

"The Yellow Cockade," produced at the Scala May 27, is a sentimental melodrama of the George II period.

The heroine is disguised as a boy bold highwayman using trap doors, etc., to make sensational escapes. There are two acts of melodrama. In the third act the story becomes so thin all interest is lost in it. The piece may run a month.

COPEAU'S SUCCESS.

New Show at Vieux Colombier.

Paris, June 2.

The new show of Jacques Copeau at the Theatre du Vieux Colombier May 27, in "Bérengère," tragedie comique à 5 Actes, by Villon, is well received.

It made good.

PAVILION PICTURES.

Cochrane Circus House for Films.

London, June 2.

Charles Cochrane's Pavilion in Piccadilly Circus will play pictures.

ETHEL LEVEY IN "ON JULIE"

London, June 2.

Ethel Levey will produce a new musical comedy, "On Julie" at the Shaftesbury with George Graves and Ethel Levey.

This is Miss Levey's first appearance here in musical comedy.

Last week Miss Levey in New York rated Miss Levey an offer to appear in "Broadway Revue," about to be produced for the summer on Broadway. Levey's offer is reported to have been taken away weekly for the run of the piece.

DUE AT MARIGNY.

Paris, June 2.

Albert Desvigne's representative has arrived in Paris and is preparing to produce a revue at the Marigny in June.

CLOSE ALHAMBRA.

Paris, June 2.

The Alhambra is closing June 4 for a reconstruction of its stage.

SELL GABY JEWELS FOR FRENCH POOR

Folks to Carry Out Dancer's Death-bed Wish.

Syracuse, N. Y., June 2.

The famous jewels of Gaby Deslys, including the rope of pearls, dozens of rings set with diamonds, rubies and other precious stones, countess pendants and bracelets and other articles of personal adornment, will be sold in Marcelline, France, and the proceeds will be devoted to carrying out the death-bed wish of the famous actress to lighten poverty in her native city.

An arrangement to this effect was made here to-day by Miss Anna Cairo and Mrs. Vernon Conill, mother and sister respectively of the dancer. Vernon Conill, husband of Gaby's sister, is employed as an engineer on a construction contract near Syracuse.

Instructions for the sale of the jewels have already been sent to the executors of the dancer's estate, and the sale will take place at an early date. It is expected to net millions of francs.

Previous reports had showed that Mrs. Conill was given the option of having the life use of the jewels left by her sister, just as she has been given the life use of the remainder of the fortune which totalled nearly 15,000,000 francs.

While accepting the income from the other properties, Mrs. Conill has decided to assist in carrying out her sister's wishes without delay through the sale of the gems. At her own death, the daily realty holdings and other personal property will be sold and the proceeds then used by the Marcelline city government for the benefit of the poor.

The late dancer's family anticipates making their permanent residence in Syracuse, according to M. Conill.

WITHDRAW "ESCLAVES" FROM PARIS DES ARTS

Lenormand Comedy Premieres Is Fairly Received.

Paris, June 2.

"Les Esclaves," by Lenormand, was withdrawn from the Theatre des Arts this week, and Durante on behalf of the co-operative of playwrights, presented May 23.

"Les Rats," by H. R. Lenormand, was recently created by Pitoeff at his theatre in Geneva, Switzerland, awaiting some other work of a member of the co-operative.

The comedy of Lenormand was fairly received at the premiere, which, however, is not a criterion, and it was played by the troupe of the Theatre Pitoeff, comprising Mme. Knill and Louisa Pitoeff, with Georges Pitoeff in the lead, and some local players, Charles Dubois, Carpenter and Arval.

The plot tells the story of an impudent author and actress who are living together. The actress sells herself to another man to support the author, who finally strangles the actress.

Good Story Ruined in "Yellow Room"

Full of Improbabilities and No Thrills.

London, June 2.

"The Mystery of the Yellow Room," produced at the St. James May 26, shows clearly how poor a play can be made from a good story. It is full of improbabilities, the "great mystery" leaving the audience unthrilled.

Franklyn Hyatt is excellent as a detective journalist with many quick changes, but the talent of Hyatt Tennyson is wasted. The play had the usual good first night reception.

PAVLOVA MOVING.

London, June 2.

Pavlova will move her company from the Drury Lane to Prince's at the end of the run there of "Pretty Peggy."

COHAN'S GRAND HOLDS C. & H. PARTNERSHIP

New Lease at Heavy Advance
and Rebuilding Fixed.

Chicago, June 2.

Cohan & Harris (still as a firm) renewed the lease on Cohan's Grand opera house here for 22 years beginning June 1, at an increased rental which, with provisions shading taxes and other expenses on the leases, runs the "not" up about 50 per cent. On top of this the historic house will be gutted and a new auditorium will be built at a cost of \$350,000, to start as soon as the run of "Lightnin'" which opens Labor Day, is over.

The new plans call for 1,000 seats and no gallery.

The Grand opera house is over 30 years old and belongs to the estate of the late Harry Hamlin, whose widow married H. B. Warner, the picture star. She later was killed in a wreck, leaving Warner the principal owner of the property.

There was some under cover activity in the lease lately, but whether this was with the consent of the Hamlin interests is not known. An aggressive real estate joggler is known to have offered the house to A. H. Woods at the expiration of the C. & H. lease, but Woods turned it down without consideration when he learned that Cohan & Harris wanted to hold it. Under this management the C. & H. has been enormously successful. Harry Ridings is and will continue to be the representative in charge.

BABE RUTH, HOME RUN DEMON, TO BE STARRED ON SCREEN

Robertson-Cole Offers Baseball Wonder a Proposition—Must Beat Last Season's Record of 29 Home Runs—Conditional Qualification Looks Like Cinch for Swatter.

George "Babe" Ruth, the Colossus of Swat now shattering all home run records daily at the Polo League Parks, will be seen on the screen this winter if plans of Robertson-Cole meet with the hitter's approval.

Ruth is now receiving a salary of \$20,000 a year from the New York American League Club and will yield it a handsome profit over and above his record purchase price of \$125,000, before the season ends.

Ruth has made 15 home runs to date and, accidents barred, might be shattering his own record of 29 made last season as a member of the Boston Red Sox. Up to June 1 last year Ruth had a dole only three homers, so he is off to a flying start and has an excellent chance to run his string up to 40.

The picture people have made Ruth an offer which is conditional on his exceeding his home run record of last season. The figures haven't been announced but it is safe to assume that Ruth will earn more his first season as a Yankee than any ball player ever before in the history of the game.

Several baseball stars have jumped into vaudeville for brief appearances at the close of the season, but no one individual ever made such a racket in the public prints and utilized as much space in the dailies as the marvelous Major of the Yanks. He is being besieged with offers both from the speaking and the silent stages and it is a sure thing that by the end of this season, Ruth will have received such world wide publicity through the medium of the metropolitan dailies, that his name will overshadow any athletic personality including the ring and all other branches of athletics.

Today he stands alone as the greatest drawing card that baseball ever developed.

WESTPHAL LEAVES GARAGE

According to announcement sent out by the Sophie Tucker Garage 82 Baldwin, L. I., Frank Westphal, Miss Tucker's husband, is leaving the garage, with Phillip Abous succeeding him as manager.

COLUMBIA MUST PAY ROYALTY ON CANADIAN RECORD SALES

S. Ricordi & Co., Music Publishers, Win Important Decision—"Dear Old Pal of Mine" Suit Sets Precedent—Graphophone Company Will Have to Pay Thousands of Dollars Should Similar Suits Be Instituted.

In the case of G. Ricordi & Co. against Columbia Graphophone Co., a decision was handed down Wednesday morning by Thomas Forder, master, appointed by U. S. Circuit Judge Martin Manton to take the accounts of all records sold by the Columbia Co. of "Dear Old Pal of Mine," that the Columbia Co. must pay royalties on all records of the song manufactured in Canada and stamped from copper stampers produced in the United States.

It appeared in the case the song was recorded in the Columbia's recording laboratory in New York

city; that wax masters of the song were made here and copper stampers thereof reproduced here, then shipped to the defendant's laboratory in Toronto, where the commercial records were made. The Columbia claimed that as these commercial records were not manufactured here, it was not liable for the two cents royalty upon each such record.

Mr. Forder said that since eight out of the nine steps to be taken in producing commercial records have been taken here, it must follow that the records were substantially man-

ufactured here and subject to the royalty.

Nathan Durkan was the attorney for the plaintiff and Henry R. Buckner, of Senator Root's firm, for the defendant.

Thousands of dollars in royalties will have to be paid by the Columbia Co. on records so produced in Canada. They and other merchant record manufacturers will have to account for Canadian sales since 1909.

The decision is a most important one and directly affects the entire music publishing industry.

THIRD TITLE CHANGE.

Boston, June 2.

The title of Lou Tellegen's new show has again been changed, the piece coming here at the Colonial as "Under the Rough." This is the third title used since the show opened, it first being called "The Blue Devil" and later "Speak of the Devil."

Augustine Thomas wrote the play.

GALLANDO CONVICTED OF 3D DEGREE ASSAULT

**Judge Says Girl's Grandmother
Should Be Tried.**

John Gallender, professionally known as "Gallando," the clay modeler, following a trial lasting five days in the County Court, Brooklyn, before a jury and County Judge Reuben L. Haskell, was convicted of assault in the third degree. Gallando was scheduled to be sentenced Thursday. The limit of the penalty, according to his counsel, Samuel Liebowitz, is imprisonment on Blackwell's Island for a period not exceeding six months.

Gallando's conviction grew out of a charge made by his daughter Minnie that he had treated her cruelly. According to Minnie Gallender's testimony, Gallando had thrown a stick containing a nail at her and at various times inflicted similar cruelties. During the final day of the trial Gallando collapsed in the court room.

Hospital testimony was introduced by both sides, several physicians testifying Minnie Gallender was covered with scars.

Other testimony was introduced to show Minnie Gallender was of a hysterical nature. Judge Haskell stated in open court that Minnie Gallender's step-grandmother should be extradited from England and brought back to America to stand trial, in view of testimony given at the trial charging the step-grandmother with having tortured Miss Gallender.

The jury seemed to be of the opinion Gallender was guilty of negligence rather than actual assault and instead of bringing in a verdict of assault in the first degree as charged, found the defendant guilty of assault in the third degree.

VILLAGE FOLLIES' CLEANUP

Chicago, June 2.

The first try of its producers, the "Greenwich Village Follies," now in a high run here, will net nearly \$200,000 in its first season.

The show is looked upon as a Chicago fixture for a long while.

The production of the "Greenwich Village Follies" was an inexpensive one, originally designed for the Greenwich Village theatre. The second edition, now preparing, going into the Village theatre, while having an elaborate mounting for that house, cannot exceed \$60,000 through the size of the stage.

Tommy Gray has agreed to write the book for the new "Follies."

WEEK'S SIX BEST SELLERS

VICTOR RECORDS.

"Oh! By Jingo."
"Profiteering Blues."
"Oh How I Laugh."
"My Bahore Rose."
"Ching-a-Ling's Jazz Bazaar."
"Irene."
"Rose of Washington Square."
"You Ain't Heard Nothing Yet."
"La Veeda."
"Desert Dreams."
"Mother's Hands."
"When the Harvest Moon Is Shining."

30c. MUSIC.

"I'll See You in C-U-B-A."
"That Naughty Waltz."
"Venetian Moon."
"On Miami Shore."
"La Veeda."
"Hiawatha's Melody of Love."

COLUMBIA RECORDS.

"Dardanelle."
"If You Could Care."
"Abe Klobbles Monologue."
"When My Baby Smiles at Me."
"Rose of Washington Square."
"That Wonderful Kid from Madrid."
"I'll See You in C-U-B-A."
"Lazy Mississippi."
"Rose of Virginia."
"Hold Me."
"Dance With Me Again."

10c. MUSIC.

"Everybody's Buddy."
"Hon and the Cow."
"I've Got the Profiteering Blues."
"My Gal."
"Step It."
"Slow and Easy."

It may be interesting to note the decided changes in popular vogue in the matter of the ten-cent numbers from week to week. Excepting for "Buddy," the best ten-cent seller the past two months, the others are so short lived it is often difficult to gauge their true value. The reason is obvious. The number may be appealing and hit the public's fancy for the moment, but is not sustaining, for the simple reason there's no "punch" back of it to keep it so.

The publishers find it more lucrative to concentrate on the higher-priced songs and trust the ten-centers will sell themselves, if anything. In the trade argot they are obligingly put out for the syndicate stores as "counter sellers."

CENTURY ROOF TO OPEN IN 2 WEEKS

First Show "Revue" and Late One "Rounders."

With a cast of 35 principals and a circus of 100 the Century roof will open in two weeks under Shubert management, with two evening revues, the first starting at 8:30 and the second at midnight.

The roof will be called the Century Promenade. The first show will be named the "Century Revue" and the late show titled "Midnight Rounders." The roof has been converted into a regular theatre, with an orchestra pit but without regular seats. Dining tables fill the space formerly used as a dance floor.

The arrangement is a sort of terrace, the stage being highest. The second level is the house proper and the third for dancing and dining. The latter feature calls for tables to be arranged on the promenade, which is in the open air and is next to the coping around three sides of the roof. The dining feature is one of the most important. Supper will be served, starting at 6:30 night, with no admission charge for that portion of the roof. The management figures that the closing of road houses or with such resorts made less popular through prohibition, roof entertainment and dining in the city will get a bigger play than in other seasons.

The long cast has Jessie Brown, Georgia Tiee, Lew Hearn, Leo Beers, Phil Baker, Hal Dixon, Harry Kelly, Jane Green and Jimmy Jimmy, Purcell Brothers (English dancing team), Miles, Harry Hines, Eddie Williams, George, Cleveland Bremer, Miles, Madeline, Al Boston, John Ryan, Tot Quaite, Rosie Quinn, Vivian Oakland, Ted Lorraine, Walter Wolf, Mehan's Dogs, Gladys Walter, Harry Fender, May Thompson, White and Clayton, O'Hanlon and Zamboni, Muriel de Forrest, Lynn Quartet.

Some of the players are in the new Winter Garden show. Others are under contract with the Shuberts for the next "Gaieties" and other productions. About half the list was secured through Davidow & LeMaire.

Jack Mason, recently returned from a second trip abroad, is in charge of staging the numbers.

NEWEST VAUDEVILLE CIRCUIT TO BOOK PICTURE HOUSES

Ray Lesson, Former Gus Sun Executive, at Head of New Combination—Will Not Conflict With Existing Big or Small Time Circuits—Aimed at Combination Houses.

DIPPET'S NOVELTY FLOPS AND CLOSES

**Opera and Movies at \$1 Cost
\$14,000; No Go.**

Chicago, June 2.

Andreas Dippet's elaborate attempt at a combination of opera and pictures closed at the Auditorium, Saturday night, a dismal failure. Despite very favorable press notices and the lure of opera at \$1 top, customers could not be attracted in sufficient numbers to cover the enormous cost of running the show. The first week's business proved too disastrous to merit further support of the idea.

As a result of the Dippet failure the Auditorium will be dark for the summer with the exception of a few days when the like and a couple of political conventions will be held there.

Dippet lost \$1,000 on the week. He had been majority interest.

It is said but \$10,000 of the \$14,000 subscribed by opera fans was even collected.

There is some talk of having the company together and attempting the scheme again next week at 75 cents, but the chances aren't favorit.

The incorporation of the new National Vaudeville Circuit, Inc., sponsored by Ray H. Lesson, former general booking manager of the Gus Sun Circuit, does not intend to compete with the Keith, Loew, or any other established circuit, just will take up a new angle of vaudeville booking which the other circuits do not touch. It is aimed at the picture theatres which play a limited number of vaudeville acts in addition each week to secure a draw.

There are a number of houses which play a road legit attraction for the first three days and run a feature film and a couple of vaudeville acts for the remainder of the week. It is to these houses that the National Vaudeville Circuit contemplates entering. Ray H. Lesson and Z. M. Harris, the general manager of the new corporation, have each returned from trips and estimate there are over 1,000 such theatres to be taken care of in this circuit and which are not represented in the booking offices of the major vaudeville circuits and other agencies. Actual bookings will begin Aug. 2.

The incorporators proper are Mr. Lesson, Zack Harris, Frederick H. Goldsmith, of F. H. & H. J. Goldsmith, general counsel for the corporation; William H. Reardon, and John Farren. Mr. Lesson will look after the booking end. Mr. Harris, a general manager, will be on the road a good deal. Mr. Reardon is a financial man, and Farren is a theater man.

VAUDEVILLE COMING CLAIMS MADE BY FRIENDS OF SHUBERTS

Jan. 1 Next Set as Probably Date for Start, but Later Date, if Any, Anticipated—Shuberts' New Theatres—Hammerstein Circuit Suggested.

Person close to the Shuberts stated this week that the managers' rumors about the organization of a big time vaudeville circuit by the Shuberts were not "pipe yarns" but come pretty close to the mark. It was insisted a big time Shubert circuit was to come, but that the reports, though on the right track, were premature. Lee Shubert himself has claimed he will have his time by Jan. 1, mentioning the houses he intends playing.

It is understood one suggestion made to the Shuberts was to call the organization the Hammerstein Circuit, it being pointed out that the Hammerstein name meant something, not alone in New York, but on the road.

Date Late, If It Comes.

A theatrical man responded to be in the know at the time for a supposed start of the Shubert vaudeville plan for Jan. 1 next, but it is probable that the date will be much later than that, if it arrives. The biggest problem is the securing of the necessary theatres. The Shuberts have set 35 houses which could be used for vaudeville at this time; the number listed as sure if vaudeville is tried was mentioned as 10, but certain house changes will be necessary. It is recognized the combination houses cannot be converted without such changes. So far as Shubert houses in New York are concerned the 44th Street or Leslie is available at any time.

Recently a number of showmen formerly identified with vaudeville booking have received communications from the Shuberts. That was the first intimation the establishment of a booking force for the framing of various bills had been started. Just how far negotiations between them (one formerly booked a western circuit) has gone isn't known, but all offers are said to be only tentative.

J. J. Shubert always has been interested in the possibilities of vaudeville and has often stated that that branch of theatricals was more simple than the producing end of the legitimate. Lee Shubert is now the dominating figure in the Shubert vaudeville scheme. The brothers and their associates figure that the legitimate limits theatre possibilities since the season extends at best for around 30 weeks whereas vaudeville is largely a 52-week proposition.

OPEN ALL SUMMER.

First Time in Utah History.—Orpheum in Line.

Matt Lusk, June 2.

For the first summer in the history of Matt Lusk all vaudeville houses will remain open this year and will run continuous policy. The last and the most unexpected to adopt this course is the Orpheum, which announced it will play five sets with three a day policy and feature film at popular price.

Producers adopted continuous policy with fair success the last year, playing three shows and repeating the feature bill between performances. Lewin Custer is turning them away with its popular price.

IRVING YATES ARRIVES.

Irving Yates arrived in New York Saturday from Chicago to join Lew Custer in vaudeville producing and booking. The affiliation between Custer and Yates was made before Custer came East to join the growing list of Chicago agents on Broadway but Yates remained West to arrange for the formation of his agency with Lew Custer which operated on the W. V. M. A. floor.

Yates motored here with Charles

goes wrong, east, send him west, wrong west, send him east," so I was furnished a ticket reading San Francisco without being consulted.

All this you would think would automatically squash the old indictment but it didn't. So after ten days since I have been in the Tomba, without money for a lawyer, I tried hard to get my liberty, seeing that they were forcing me to stand (minus of the mails, charge for money I presented during the time I ran Buckner's All-Girl Revues at Werner's, Parisian, Hotel De France and Arcadia, Brooklyn, had producing studios Little Palace theatre building, when my business was thrown into involuntary bankruptcy) I finally pleaded guilty and was sentenced to a year in Federal Penitentiary, Atlanta, less "good time" off. I will have to stay there nine months and 21 days.

Do you blame me for thinking I have gotten the worst of it all around, all over people who want to get "rich quick" on small investments and I was foolish enough to be the goat, didn't benefit any financially because all the money I got I invested in the theatrical business, a going one, was closed through being arrested. While operating in New York I employed nearly 100 people weekly for my reviews, in San Francisco furnished employment for nearly 40 people weekly, so everybody lost work, me getting into trouble.

I wonder if any of my friends will think of me or write me during my stay here. Am without a dollar, no wish someone would send me a little money to buy things principals are allowed to purchase there monthly. I will take "my medicine" but am about all in with all the trouble I have had. I bear no malice. I forgive anyone for anything they do to me before they start. I trust artists playing Atlanta will visit me at the Federal Penitentiary. Arthur Buckner.

LIGHTS FORMAL OPENING.

Starts with Dance Saturday Night, Opened Last Sunday.

The formal opening of the Lights clubhouse at Prospect, L. I., will occur tomorrow (Saturday) night with a dance.

The clubhouse opened informally last Sunday.

POP PRICES POPULAR.

Orpheum officials say that the new summer pop price vaudeville and film policy recently installed in their northwestern and other houses is meeting with success.

All the house managers report record attendance with no signs of any falling off of interest.

Tanguay with a Jazz Band.

When Eva Tanguay opens at Keith's, Atlantic City, Saturday, she will have the jazz band with her formerly with the McDermott and Cox act.

The Ray Hodgeon office booked Tanguay.

L.A.T.S.E. DELEGATES IN MONTREAL PROPOSE TO FIGHT A. F. OF LABOR

Will Resist Plan of Carpenter and Electrician Brotherhoods to Oust Them—Question Comes Up Next Week—Roadmen's Assn. to Make Appeal to I. A. Executives.

SULLY VICTORIOUS IN RENTAL SUIT

Famous Players Agrees to Allow Barber to Remain.

Billy the Barber knows he is going to remain in the Putnam building until at least Oct. 1. He will pay pro rata at a rental of \$1,600 annually from May 1 for his rent there. This was agreed to between Billy and his landlord, Famous Players, following an adjournment last Friday of the diagnoses action pending against Billy since early in May. After Oct. 1 the rent is to increase to \$2,400.

Billy claimed he had agreed with the agent of the building for rent at \$1,200 annually after May 1, but the agent demanded \$2,400. Billy was prepared with his defense. It is said the Famous Players' attorneys concluded it would not be advisable to appear as representing a grasping landlord attempting to raise a tenant from \$669 a year (Billy's previous rent) to \$2,400. The same lawyers were also vexed through the constant delays in the proceedings and the frequent adjournments. Their first papers in the action were thrown out.

Delegates Leave N. Y.

The Billy disputes had the attention of all tenants in the Putnam building. Those remaining over moving day had agreed to increase in rent running from 100 to 200 per cent. Billy's increase of 300 per cent, topped them all. Billy was the only one to resist the landlord's demands, and is a lone case by itself in Times Square of all the big rents charged for this year.

Billy was a bit disappointed when another adjournment was given Friday morning in the 34th Street Court before Judge Murray. Billy had remained up all of the night previous at his home, rehearsing his tale. He paced the floor, reciting the routine, until Mrs. Billy remonstrated. "Augustus" said Mrs. Billy (though Augustus is not Billy's name) what is the mat? Come to bed. The neighbors will think you're off your nut."

Billy admits he replied. "The neighbors don't have to think I'm off my nut. I am off my nut."

The Theatrical Roadmen's Association, a social organization composed of the crews of the travelling shows, is to make an appeal to the executive council of the I. A. T. S. E. in Montreal next week seeking to have the legislation which outlawed them repealed. The Roadmen's Association was voted out of existence at the Cleveland convention of the I. A. last week. The resolution adopted was that any I. A. T. S. E. member who retained membership in the Roadmen's Association was liable to expulsion from the I. A.

The organizers of the Roadmen's Association got wind of the move too late to make any move at the convention, although several arrived post haste from New York Thursday morning. They are now going to send a delegation to appear before the I. A. executives in Montreal.

The I. A. T. S. E. delegates to the American Federation of Labor convention in Montreal next week left New York Tuesday. Charles C. Shay, who is one of the delegates, did not accompany them, as his physician insisted he take a few days' rest. He is leaving the latter part of the week, however, to join the other delegates in Canada.

The I. A. delegates and the Executive Council of the Alliance will hold a series of meetings late this week in Montreal to discuss a plan of campaign to be waged to conserve the interests of the I. A. T. S. E. in the A. F. L. convention when the attack is waged by the United Brotherhoods of Carpenters and Joiners and the Electricians of the Building Trades.

In the event that the building trades faction is successful in ousting the I. A. from the A. F. L., the theatrical organization empowered by the vote of the delegates to the Cleveland convention, will start a fight against the A. F. L. and there will be two organizations in the theatrical field.

It is a question just now what stand the American Federation of Musicians will take in the event that the I. A. is ousted from the national federation but the consensus of opinion is that it will stand by the stage bands in the fight should it come to pass.



CHARLES C. SHAY

THE RETIRED AND THE NEW INTERNATIONAL PRESIDENTS OF THE I. A. T. S. E.

Charles C. Shay, after having served the I. A. T. S. E. for ten years as the principal executive of that organization, retired at the Cleveland Convention last week. He had been identified with the organization since its inception in 1903. He was elected Fourth-Vice-president in 1910, and International President a year later at the Niagara Falls Convention. Ill health compelled his retirement this year.

James Lemke, the newly elected chief executive, is a representative of Local 20, Troy, N. Y. He has been an executive officer of the organization for nine years, under Shay. He was organizer in the field for five years and Chief Organizer and head of the Claim Department for the last four years. His election took place in Cleveland last week by a vote from the floor, with no opposition against him.



JAMES LEMKE

MR. AND MRS. EDWARDS GIVE UP CHILD CARED FOR FOR YEARS

Spent Thousands of Dollars Looking After "Cuddles" and "George's" Welfare—Settlement Reached in Chicago—Lasting Lesson in Child Adoption.

Gus Edwards, who returned to New York last week, reiterated that he was through with kids, so far as taking them at a tender age and developing them for the stage. Edwards has finished the Orpheum Circuit and during the trip picked up a wealth of young material which he will use for his legitimate review in the fall. But the new people on the Edwards roll are around 16 years of age. In taking them on he requires their parents to provide bonds guaranteeing the contracts will be kept. Most of the youngsters are contracted for two or three years.

Edwards' decision about taking on no more children came after the Chicago suit for the guardianship of "Cuddles" (Lila Lee), now appearing in "Pantomime" pictures. The selection of George Price several months ago from the Edwards forces about clinched it. Mrs. Edwards being in hearty accord.

Settlement Made.

Last week a settlement was reached in Chicago in the "Cuddles" contest. Mrs. Edwards is to receive \$3,000 and 10 per cent. of "Cuddles'" picture contract, in return for the care, training and expense of bringing up the child. In the bringing up of "Cuddles" and "George" (Price), the Edwards spent between \$25,000 and \$30,000 covering a period of 16 years. The children were five and six years of age, respectively, when taken by Mr. and Mrs. Edwards and made protégés. This does not include money sent the parents of the children, sums being sent weekly by Mrs. Edwards. The children were in no way related.

The picture contract for "Cuddles" was made out by Edwards with Jessie L. Lasky, and for 10 days Edwards fought for protective clause for "Cuddles." No provision for compensation was made for either Gus or his wife, although Lasky at the time pointed out the contract should provide for them. "Cuddles'" contract is for five years. She receives \$200 weekly for 12 weeks for the first year; \$300 weekly for two years; \$400 weekly for the fourth year, and \$700 weekly for the fifth year.

Discovery of "Cuddles."

"Cuddles" was discovered in Union Hill, N. J., where Edwards was breaking in one of his revues. The number called for kids in the "Jimmy Valentine" song and Cuddles, who was playing barefoot near the theatre, attracted Gus' eye. Permission was only too gladly given by the child's mother, Carl Appel, "Cuddles'" father, ran a sort of hotel and saloon in Union Hill with the mother. She was called "Pussy" by them. When Edwards sent for her a little later, the mother expressed pleasure, that someone would take care of her.

It was some time before "Cuddles" or "George" could be used in the Edwards act in New York, but when permission was granted in Philadelphia the child's parents were

sent money every week. They never seemed to bother about the girl, not inquiring as to her health. The time came when George and Cuddles were featured over Eddie Cantor and George Jessel in the "Kid Kabaret." They advanced rapidly after that. Jack Weiner, then with Edwards' newsboys quartet, was their tutor for several years. Special instructions and music lessons were given the children.

Appel and his wife appealed to Edwards to find them jobs in the west, they explaining that they had to leave Union Hill for some reason. Edwards placed them in the Sherman House, Chicago, and soon afterwards they secured an interest in the North Side Turner Hall. Chicago Cuddles visited them there at long intervals when the Edwards act played Chicago, but there was little sign of affection in those days between parents and daughter.

Guardianship Action.

It was not until the picture contract was made that "Cuddles" parents started to pay any attention, which resulted in their action for guardianship. George, unwittingly perhaps, gave Appel the information about the picture arrangement. It appears that last fall George, when in Los Angeles, received all sorts of alluring propositions on the "million dollar rug" at the Alexandria. The result was a contract which appears to be most inviting, although it is said that the promoters who gave young Price the contract extracted \$1,000 from him as "a guarantee of good faith." George showed the contract to Appel when he reached Chicago, and a bit later Cuddles mother went to the coast at the child's request.

In the district court in Chicago, Judge McElroy said he had no alternative but to grant a temporary injunction. The guardianship action was started in New York and, therefore, will be heard here. The Edwards will not contest the action, Mrs. Edwards said that she had had a motherly feeling for Cuddles, but that was gone.

When Mrs. Edwards showed her accounts and it was explained what care and attention had been invested in Cuddles, the court enjoined Mrs. Edwards at length in open court. Even the attorneys for the Appels agreed much credit was due Mrs. Edwards.

Gus realized he knew the time would come when Cuddles and George would cut away, but he said Mrs. Edwards never believed that Cuddles would become a stranger to her. Edwards said that there were no strings to George Price any more than there were to Cuddles, and when George became a single act his salary was his own. Gus said he never thought of placing any of his many protégés under contract to himself, for he "didn't want that kind of money." As far back as six years ago Price's parents received \$20 weekly when George worked, that sum being increased to as much as \$100, and the parents were thus enabled to buy a home in the Bronx. George's salary when lately with the Edwards act was \$300 weekly, a portion of that sum going to the parents.

Develop Child Talent.

Mr. and Mrs. Edwards are known to have developed more child talent than any other people in theatricals. Mrs. Edwards especially was painstaking in the care of the youngsters, and the recent defections of Cuddles and George must have hurt her to the quick.

Friends of the Edwards' who visited and knew them when the children were under their direct care, at the age when the children most required it, could not fail to note the motherly love and attention Mrs. Edwards gave to the two kids. Cuddles seemed Mrs. Edwards' favorite, probably through being a girl. The Lila Lee of today could never have shown sufficient appreciation for the mother she

NO POSITIVE LINE ON GARRICK, CHI.

Jones, Linick & Schaeffer Reported Having Plan for It.

Chicago, June 2. While there is no positive line out on what Jones, Linick & Schaeffer intend doing with the Garrick when it reaches their hands three years ahead, following the expiration of the present Shubert lease, it is said J. L. & S. secured the lease with a special plan in mind.

The three-firm may take the house before the Shuberts lease ends if the Shuberts will turn it over.

There is no surprise that the purchase lease passing from the Shuberts to Jones, Linick & Schaeffer has anything to do with any vaudeville project of the Shuberts.

The terms of the lease on the Garrick (Jones, Linick & Schaeffer) call for \$75,000 a year. The Shuberts have the theatre for two more seasons. They are paying \$62,000 and were willing to go to \$65,000, but balked beyond that. Without any further overtures the Head Realty Co offered it to the vaudeville firm. The theatre seats around 1,000.

Local papers followed Variety's exclusive announcement of the deal, playing it as a start of the vaudeville "war," but since J. L. and S. are allies of Loew, and they took the house by bidding against the Shuberts, this theory seems far-fetched.

BRINGS BACK DOWN'S SIGHT

Tink Humphries Recommends Dr. Bonine of Niles, Mich.

Chicago, June 2. Tink Humphries left for New York Monday to be gone a few days before leaving to be recommended by Fred N. Bonine of Niles, Mich., an old friend, Andrew Dowd, who is 71 and has been blind for 26 years. Tink made Dowd understand that if there were hope, Dr. Bonine, the noted eye specialist, was that hope.

Mr. and Mrs. Dowd journeyed to Niles, saw the doctor and were informed by him that Dowd would be able to see in the course of a few months. It is about two weeks since that visit and Mr. Dowd can now distinguish light.

Dr. Bonine's father before him was a famous specialist, and like his son, would not leave Niles.

"SPARE RIBS" DIES

Famous Puffy Canine of "Fagin's Decision" Buried.

"Spare-ribs" is dead. The famous dog in Claude and Fannie Usher's act, known to every vaudeville goer and every vaudeville actor, died at the summer home of the team in Mendon, Mass., and was buried with as much sorrow and ceremony as most human beings.

"Spare-ribs" was with the Ushers for 10 years, having been picked up at the dog pound in Chicago in 1927 when Miss Usher started work on "Fagin's Decision," the veteran act which called for a disreputable-looking cur. "Spare-ribs" responded to training and became more and more valuable for patches and comedy, but never lost his inferior appearance of low origin, which the plot required. To the thousands who had seen the act before, the entrance of "Spare-ribs" was always sure of a hand, and he was "billed" and pictured with his "partners" everywhere. He died of old age.

NAN HALPERIN IN "WHIRL"

Chicago, June 2. When "The Midnight Whirl" opens at the La Salle next week Nan Halperin will step into the fast

found in Mrs. Edwards had she attempted to, rather than to have taken the other course. The Edwards' friends appear to have the appreciation of Mrs. Edwards unswerving care that her foster daughter forgot.

The matter of the Edwards and their "children" will stand as a lasting lesson to theatrical people who may think of adopting a child.

DISCREDITED THREE-ACT RESTORED UPON REFUNDING

Morey, Senna and Lee Reinstated by J. H. Lubin Upon Act Turning Over "Hideaway Money"—Now Playing for Keith Office—Follow Not Affected by Restoration

KEITH'S ATLANTIC, KEITH'S OWN HOUSE

Reopening With Vaudeville This Saturday.

Atlantic City, June 2.

Keith's on the Garden Pier is now H. P. Keith Theatre, having been taken over by the H. P. Keith interests. It will reopen for vaudeville Saturday, June 5, the first bill running nine days, with Eva Tanguay the headliner. John J. Collins in the Keith agency again will book it.

Keith's has been operated in the past by the Philadelphia theatrical crowd, among whom are Julius Mandelbaum and Michael and Melvyn. The Keith people also had a share in it.

It is reported Jack Elliott will manage the house. He has been in charge of the Hippodrome, Youngstown, O., which plays vaudeville. An operation made it necessary for Mr. Elliott to return West after arriving in New York last week.

CHE HOUSES ON PAR. TIME

The Paragon office is handing out route effective June 14, which contains the Empress, Kodak, Chattox and Hippodrome, Chicago, and the Hippo, Lansing, Mich.

All the Chicago houses except the Keith are week stands.

An act playing the Paragon time from three days making the Portland, Ore., to San Francisco jump, and three days from Denver, Colo., to Muskegon, Mich.

SARANOFF ELOPS

Upon the arrival of Julius Saranooff from his vaudeville trip in the west 15 weeks it became known that he had eloped with Blanche Durrell, a Fort Worth, Texas, girl. The couple were married in California March 3.

The bride's father is reputed to be wealthy.

To Break in With Single.

Andrew Tomlin, star of "June," will try vaudeville with a single turn.



ROYER

IDA

WEST and VAN SICLEN

Presented a new variety musical act in their 100th annual drop entitled "The Golde"—Genuinely introducing the great Irving Miller novelty comedy. Material by Harry De Vore, reprinted with N. V. A. and Variety. Opening next week (June 11) at Keith's, Jersey City, and Harlem Opera House, with Greenpoint and 125th Street, Proctor's 25th Street and other Keith houses to follow.

EASY GOING

They had just got his copy of

"I LIKE TO DO IT"

AND

"OH, MY LADY"

Write or Call for Your Version

HENRY BURR MUSIC CORP.

100 SWAY, N. Y. CITY



BEFORE EMERSON'S CROWD LACKAYE WINS ATTENTION

His Speech in Debate With Emerson at Astor, Sunday, Constantly Interrupted at First—Narration of Kingsley Incident Quiets Crowd—Charges Made—Approaches to Constance Farber—Samples of “Dirty Politics.”

Despite the obviously deliberate efforts on the part of more than 1,000 adherents of the John Emerson faction of the Actors' Equity Association to "break up" Wilton Lackaye with a varied assortment of boos, cat-calls, jeers, hisses and groans throughout the first 40 minutes of the latter's opening speech at the Hotel Astor debate last Sunday afternoon, Lackaye performed the remarkable feat of finally winning over all but a small minority of the audience by sheer force of personality, and during the final 20 minutes of his speech his remarks were greeted with continuous ovations and applause.

Lackaye began by stating he had not expected Emerson to show up for the debate. "Knowing as much as I know about Mr. Emerson," he said, "I did not think he would dare come to the Astor today." Then Lackaye told of the difficulties he and his campaign managers had experienced in getting Emerson to agree to meet him (Lackaye) on the platform and discuss the issues, as to the respective fitness of each as a candidate for the Equity presidency.

Emerson's Demands.

Emerson had at first demanded there be 10 advisers allowed each debater, then five and finally three. After weeks of parleys it was finally agreed by Lackaye that Emerson should have two advisers. While Lackaye was permitted by the rules to have two advisers to consult, he was unattended on the platform. Emerson availed himself of the advisers' clause, Frank Gillmore and Jack Darrow sitting with him and offering suggestions, whenever they deemed it necessary.

Continuing, Lackaye spoke of the propaganda sent out by the Emerson forces which he characterized as filled with misstatements. Three cases in point, he said, were announcements sent out by the Emersonites that Ethel Barrymore, Chas. Cherry and Constance Farber had refused to run on the independent (Lackaye) ticket. None of these had refuted, Lackaye said.

Lackaye sprung a bombshell by declaring that Constance Farber had been discharged by the Shuberts because of her refusal to quit the Lackaye forces. He then told of an emissary having been sent by the Emerson faction to see Miss Farber, and of a proposition tendered, which in effect, was that if Miss Farber would leave the Lackaye ticket she would be placed on the Equity advisory board.

Sample of “Dirty Politics.”

By illustration of what he designated as particularly "dirty politics," Lackaye next told of a messenger having called upon the father of Mona Kingsley, and despite Miss Kingsley's father being seriously ill and in bed, the messenger, who said he represented the Emersonites, stated that unless Miss Kingsley quit Lackaye and went over to Emerson, she would never be permitted to work again.

While Lackaye did not say so, he made the inference very plain that the hit had been conveyed to Miss Kingsley that the Emerson messenger would use certain influence claimed with managerial interests. Up to this point there had been a concerted attempt to knock Lackaye's charges down, but when he told of Miss Kingsley's distress—having her sick father disturbed and the threat of non-employment unless she left Lackaye, the crowd quieted down to a tense silence notwithstanding continued efforts from well defined sections to keep up the rowdiness.

Lackaye got the first real laugh of the afternoon when he termed the Emerson forces "The Invisible Government." "It's the Hidden Hand," he said, "that is ruling Equity." Knowing Emerson to be entertained with pictures, the crowd roared at this, much to Emerson's discomfiture. Later Lackaye raised another howl when he said: "Where

was Emerson when I (Lackaye) was making speeches for the Equity in 1918. Rehearsing the 'Hidden Hand' serial, I suppose."

Insiders Clique Leader.

Lackaye sprung another sensation when he charged Emerson with being the leader of a clique of insiders who, Lackaye stated, had seized the reins of government of the A. E. A. while President Francis Wilson was in Palm Beach last December. Characterizing Emerson as "the Head of Equity," Lackaye then went on to show how through a system of committees of committees which he claimed Emerson had instituted, President Wilson had practically been superseded in executive control of the A. E. A. since the first of last year. Through this system of committees of committees being in operation, Lackaye said, Emerson and his satellites were still in control, despite that President Wilson had long since returned to New York.

Further to advance his contention that Wilson was not in control, Lackaye declared the "Equity clique" had persistently ignored Wilson for several months past, even to the extent of having failed to ask Wilson to appear in the recent Equity benefit performance at the Metropolitan Opera House. The statement that Wilson had not been asked to appear in the Equity show brought forth a storm of condemnation from all over the Astor ballroom, hisses mingling with cries of "shame" and similar unfavorable remarks being directed at Emerson and his followers. Cheerleaders of the Emerson faction tried hard to quell the unfavorable demonstration, but without any appreciable success. Lackaye intimated, when the audience had quieted down, that President Wilson had wanted to resign some time ago, but had been prevailed upon to change his mind. Lackaye himself had only been asked to appear in the Equity show "two days before it was held," he said.

Tribute to Wilson.

Lackaye paid a glowing tribute to Wilson, who occupied the chair when he declared there would have been no contest if Wilson had consented to again run for president of the A. E. A. There would have been only one vote cast, and that would have been a unanimous vote for Francis Wilson. This met with a cheering demonstration for Wilson which lasted for three minutes and would have continued indefinitely, only Wilson requested the cheering cease in order to allow the debate to proceed.

It was in connection with the charge that Emerson and his faction were running the Equity and had been doing so for several months over the head of Francis Wilson that Lackaye mentioned "the hidden hand," which caused a noisy tumult of denials and affirmations from partisans of both sides. "The invisible government," as Lackaye termed the so-called Emerson rule of usurpation some five months ago, changed the regular form of conducting arbitration hearings governing complaints by Equity members against members of the Producing Managers' Association, so that, instead of permitting but three persons to be present at an arbitration session besides the complaining A. E. A. and manager complained against, it has been and is now the custom to allow an army of managers (P. M. A. members) to attend a hearing so as to crowd into the hearing room.

Basic Argument.

The basic argument, Lackaye pointed out, represents provided no one should be present at arbitration except the principals, an arbitrator for each side and, if desired, a referee or umpire. A committee consisting of John Emerson, Frank Gillmore and Hart Boote has taken over the arbitration hearings for the A. E. A., and these three, ac-

cording to Lackaye, are responsible for allowing the P. M. A. the privilege of having as many of their members at a hearing as they (the managers) desire. At a recent hearing, Lackaye said, there were seven managers present.

This abuse of the basic agreement governing arbitration, Lackaye said, resulted in P. M. A. members dominating the hearings for several months past. He asserted the P. M. A. had inaugurated a "mugging" system to intimidate Equity complainants. This took the form of several managers strolling into an arbitration session and glaring at the complaining member, the glaring process, Lackaye declared, plainly conveying the threat that if the A. E. A. pressed his case the managers would take reprisals by way of refusing future engagements.

Speaking of Gillmore as one of the committee responsible for the arbitration abuses alleged to exist, Lackaye said he had the greatest respect for Mr. Gillmore as an estimable, brave gentleman, but he (Gillmore) was not sufficiently fond of a quarrel. Lackaye's description of the privileges accorded the P. M. A. managers produced another outburst of cheers for Lackaye, which the Emerson faction tried desperately to drown out by mingled hisses and groans.

Severe Hardest Wallap.

The hardest wallop of the afternoon was served by Lackaye when he told of how Emerson had been roundly hissed at the Lexington Theatre by a houseful of Equity members, during a meeting while the strike was in progress last summer, because of Emerson's attempt to "square" George M. Cohan. Emerson was a speaker at the Lexington meeting. During his remarks he took occasion to speak a good word for Cohan. This was shortly after Cohan had given \$100,000 to form the Fiduciary Fund.

(Continued on page 7.)

"TOWN MEETING HALL"

Will Be Available for Use in the Fall.

New York's new "Town Meeting Hall," located on Forty-third street, opposite the Miller theatre, is rapidly reaching completion and will be available for use in the fall. The structure is imposing in architecture and the cost to the League for Political Education more than \$1,225,000, including the land. Some of the best known New Yorkers are back of the project.

The main feature of the institution is the civic auditorium or town hall, with a seating capacity of 1,700 on two floors. The place is designed for public meetings, though it will be used for lectures of the League of Political Education, which organization is building the auditorium, and for the meetings of its allied organizations, the Economic Club and the Civic Forum, it will be open for public meetings five afternoons and five evenings each week.

The site is close to the heart of the theatrical district and was chosen because of its proximity to the center of the city as figured at Forty-second and Broadway.

THE JUDGMENT RECORD.

The following is a list of judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment:

Harry Grossman, Hotel Claridge Inc.; \$142.32.

William Sherman, Derry & Wolford, Inc.; \$375.30.

Grossman Pictures Corporation; Wad's Film & Film Folk, Inc.; \$164.45.

Grossman Pictures, Inc.; Ayres Film Corp.; \$875.31.

Settled Judgments:

Enterprises of Max Rabindoff, Inc. and Max Rabindoff, J. F. Hannigan; \$1,918.11.

PANTAGES SIGNS \$3,000,000 LEASE

Dauphine in New Orleans to Have Pan Vaudeville.

New Orleans, June 2. Variety's exclusive stories since the entry of Pantages in this city, which antedated the local newspapers several weeks and the theatrical journals several months, received their final confirmation when Alexander Pantages affixed his signature to a lease amounting in the aggregate to \$3,000,000 for the entire running period of the square upon which the Pantages people are to build, situated on Canal Street. Work on the new Pantages theatre will begin in October.

The Dauphine, as stated heretofore, opens around Labor Day with Pantages vaudeville, with its name changed to Pantages. About \$20,000 will be spent in renovating and remodelling the house. The Dauphine will be used until the new theatre is completed.

ORPHEUM'S POP PRICES.

Kansas City Orpheum's Pop Summer Vaudeville.

Kansas City, June 2. Commencing with the matinee Sunday the Orpheum will inaugurate its summer policy of continuous pop vaudeville. Three a day for the summer months has just been decided upon.

Five acts, a news reel, Topics of the Day and a feature will make up the bill.

From two until six o'clock prices 15-35; after that 15-25-35, including the war tax.

MORRISON'S SEASON.

Morrison's, Rockaway Beach, opens for a preliminary season of Saturdays and Mondays June 12-13. The date for beginning the regular full week season has not been set, but will probably be July 3. Morrison's will pay big time vaudeville this season, as heretofore, booked by the Keith exchange, with Lawrence Goldie handling the bookings. Mountain Park Casino, Holyoke, Mass., gets under way for the summer Thursday, June 10. Five acts on a weekly split will be played booked by Harold Kemp, Keith agency.

E. V. A. COMPLAINTS.

James Mullen has asked the N. Y. A. to prevent Allan Coogan, his former partner, from selling the act Mullen and Coogan did as a team up to a year ago. Mullen claims Coogan put an announcement on the N. Y. A. bulletin board offering to sell the act. Mullen claims inasmuch as he and his wife are doing the former Mullen and Coogan act, which the team of Mullen and Coogan purchased from Herbert Moore two years ago, it would work a hardship on him (Mullen) to have someone else offering the same turn. The N. Y. A. Board will get Mullen and Coogan together and effect an arrangement whereby Mullen can pursue Coogan's interest.

Lily Lenora is complaining against Lily Lenora, alleging infringement through similarity of names. Miss Lenora also claims Miss Lenora is doing an imitation of her act.

STOCKS.

Jack Marvin, engaged for the Terkville stock, New York.

Fred Dunham, E. Forrest Taylor and Miss Edna James have joined the Walkers Players at the Dunham, Denver. Verne Layton and George Hand have left the company.

Cleveland, June 2.

Robert McLaughlin opened his summer stock season at the Opera House Saturday with "No More Illinois." He has gathered a capable company of players and intentions are that a successful season will be the result. Leading roles were taken by Alice Fleming, Irene Starling Clarke, Ralph Johnson and Robert Hudson.

Edward Knobly is responsible for the staging.

Withers' London Release.

Charles Madlock sails for London July 1. It is understood his mission abroad is to secure Charlie Withers' release from London engagements extending over next year.

If successful, Madlock will star Withers in a new rural comedy in America next season.

ILL AND INJURED.

Chic Sales underwent a minor operation while at the Larchmont Hotel, Kansas City. Bill Dale, who left the Christie Studio, was with Sales at the time.

Dale and Boyle were forced to cancel a 20-week route on the Lowe Circuit when one of the team sprained an ankle while playing a recent engagement at New Orleans.

Mrs. Harlow (Brookway Burlesque) had pneumonia poisoning while at the Palace, New Orleans the latter half last week. She rejoined the act the last half this week at Montgomery, Ala.

Ruthie Bally developed pneumonia poisoning while playing at the Majestic, Detroit, and was removed to the Grace Hospital, where she is slowly recovering. For five days Miss Bally's life was in danger. Her mother, Mrs. Grace Bally, is very appreciative of the attention shown during that time by show people in Detroit.

Nonne had a second operation performed at the St. Francis Hospital, New Haven, Conn., May 28, within three weeks. Her complaint was sinus trouble, reacting from an old attack of influenza. An x-ray in Hartford showed the need of an immediate operation. Nonne is still at the hospital.

IN AND OUT.

The Creole Fashion Plate didn't open at Mt. Vernon, N. Y., Monday, Harry Pack substituting.

Billy Glavin failed to open Monday at Proctor's Fifth Avenue. Sam Heard got the vacancy.

The older Monconi (father) in the Monconi act was out of the bill last Thursday night at the Brighton theatre, through having injured his leg.

Mary Caenel, formerly with the French opera, took up the Hale and Boyle canceled time (illness) on the Loew Circuit, starting from New Orleans.

HOUSES CLOSING.

The Colonial, Portsmouth, N. H., closes for one week to play stock. Orpheum, St. Louis closed for summer May 21. The Century, Petersburg, Va., closes June 6. The house splits with Newport News, Va. Acta playing the first half at the latter house will lay off the balance of week and vice versa.

BIRTHS.

Mr. and Mrs. Lew Price, May 28, Philadelphia, son.

Mr. and Mrs. Walter Artols, April 15, at their home in Manly, Australia, son. The father is of the Artols brothers.

Mr. and Mrs. Sam Barzilitz, at the Jewish Hospital, Brooklyn, May 29, son. The father is the vaudeville agent.

NEW ACTS.

J. J. Doyle and Fatty Barkins in "Location," comedy.

Lester Lewis and Jack Lee, 1933, "Two Souls That Need Repairing."

Maceo Pinkard denies he is to form a new act with Harry Bradford.

Juli Kelety denies she is to do an act with Frank Sabini. Miss Kelety says she is doing a perfectly good single and will keep at it.

MARRIAGES.

Helen Scher, stenographer in the N. Y. A. offices to Sol Goodman, non-professional, May 18.

Frances Starr to William Haskell Coffin, New York, May 27.

Grace La Rue to Hale Hamilton, Chicago, May 30.

Loyd T. Hartwick, manager of "Snake Oil," to Annabelle E. McNeely (Mabelle McNeely), at Canton, Ohio, May 27.

PRODUCTION ENGAGEMENTS.

Frank and Marguerite Gill, for Joe Weber's "Honey Dew" production next season. They are now with the Rooney and Bent act.

Charlotte Harvey in "On George."

George Leonard is now in "Betty Boop" at the Casino, having replaced Wellington Rostron. Leonard is appearing in the title character, "Mr. Chaser," which he did in Vaudeville for a number of seasons.

Ernest Triling, "Hannibal," and "Magic Melody," in "Cinderella on Broadway."

Grace Valentine, title role in "The Care Giver."

SAILINGS.

Morris Meyerfeld, Jr., sailed for London on the "Adriatic" May 28.

CLEVELAND'S THEATRE BLOCK HAS FIVE BUILDING HOUSES

Ohio, Hanna, Loew's, Allen's and Keith's All Together—Keith Site Recently Taken—Loew Leases Euclid Ave. Opera House.

Cleveland, June 2.

The closing of the Euclid Avenue Opera House and the passing of the Elsinor legitimate booking franchise for Cleveland from the hands of Augustus F. Hartz, who held it for 25 years, to Robert McLaughlin marks the first move of switching the Rialto from the old District between Republic square and Ninth street to the uptown stand around 17th Street and Euclid avenue.

There are five theatres now building between 16th and 17th streets on Euclid avenue. They are the Ohio, Hanna, Allen's, Loew's State and the new Keith house. When completed, the two principal first class houses of the town, the two vaudeville houses and the best stand of the Canadian invasion of the Alvars will be all centered there.

The Ohio is to house the Elsinor-booked shows. It will seat about 1,500 and be operated by the Ohio Theatre, Inc., of which McLaughlin is the prime mover. He will also be the manager of the house across the street the Hanna which will be controlled by the Betweens with Crosby Gage as the nominal manager and the Shuberts holding an interest. This house will protect the Shubert shows against the time when the Shubert Colonial hereafter will be vacated by them, which is two years hence.

The Colonial is to be taken over by Drew & Campbell for burlesque and the present star is to be de-mobilized.

Keith House Stand.

The Keith house is to be on the site of the present Standard Hotel, and was purchased a few weeks ago. Originally it was planned by the Keith interests to utilize the site occupied by the present Prospect and the Old Hot Beau restaurant. An arched entrance from Euclid avenue would have been necessary. A lease of a right of way through the Clarence building was sought. The owner objected to the use of the property as a passage way to Sunday entertainments. He did not object to the regular weekly shows. The Keith people then secured the other site, which is a better one for them.

Loew's State is to adjoin the Ohio and will seat 3,000. The Allen house is to have a similar seating capacity. The rental that the Canadian theatre men are to pay for the house is said to be \$90,000 annually.

When the old Euclid avenue opera house, under the management of Augustus F. Hartz for 25 years, rang down the final curtain on the George Arliss performance of "Pole-kin," May 22, Hartz stood at the back of the theatre and sobbed aloud. There was no ceremony of any kind at that time, for the arrangements for the final wind up of the old theatre were to have been made subsequently.

Loew's Lease.

The Krebs 10-cent Stores Company, which has the property, will not build on it just now, through the cost of materials. Loew secured the lease of the house for a year from June 1 to keep it out of the market. He is paying annual rental of \$20,000.

The Robert McLaughlin stock opened at the Euclid, May 31, and will continue over the summer. In the fall, Loew is to install pop vaudeville and pictures.

In the event the Ohio is not completed by Labor Day, when it is planned to bring the first Elsinor attraction into the city under the new franchise, the Opera house may be secured by the franchise holders for temporary use again.

PEORIA'S COLOSSEUM BURNED.

St. Louis, June 2.

The Colosseum at Peoria, Ill., burned Monday. It was reported here.

The building occupied over a quarter of a block. Fire followed an explosion due to escaping gas.

Loss, \$100,000.

COMPROMISE WITH MUSICIANS UPSTATE

Syracuse Managers Give In to the Union.

Syracuse, June 2.

Syracuse musicians in city theatres and picture houses did not strike yesterday. Facing the alternative of going musicians or meeting the demands of the union players for an increase in wages, the local theatrical managers capitulated at the eleventh hour and effected a compromise by which the musicians are the chief gainers. The players two months ago formulated a new contract, the main feature of which was the request for an increase of \$15 for all union orchestra musicians. The old scale was \$25 per week.

Theatre house managers formed a temporary organization and prepared to fight the demands, which the managers stated could not be met with their present revenues. The Union, however, held firm and insisted that the increase be granted. Inasmuch as a musicians' strike would have involved other crafts employed at theatres, the employers had but little choice in the matter, and the new contract was put into effect Tuesday.

It provides that all musicians in orchestras, barring the leaders, shall receive \$45.50 during June, July and August. Sept. 1 the musicians will get their full \$50 per week. Leaders, now drawing \$60, will get \$72.50 for three months, and on Sept. 1 will be advanced to \$85.

EQUITY DEBATE.

(Continued from page 6.)

are said, and the Lexington audience had risen up in protest and voiced their disapproval of Emerson's praise of Cohan by hissing their heads off.

The Astor assemblage recalled the incident of Emerson being hissed for boasting Cohan, and immediately proceeded to voice their displeasure by boozing Emerson.

While Luckay's was making speeches for the Equity in 1916, Emerson was "turning and flinging" actors as the casting director for Daniel Frohman, Luckay's said. Referring to Emerson's role as a member of the advisory board of the A. E. A., Luckay's intimated his opponent's chief duty consisted of sitting in on the council meetings, when he wasn't running the arbitration hearings, and giving the council bad advice. More boos and an avalanche of groans and hisses followed this from the Emersonites.

Earl Booth Question.

"Who is Earl Booth?" was Luckay's method of bringing the name of the third member of the so-called "invisible government" before the audience. The query brought another volley of hisses, this time for Bootho, the hissing being varied with cries of "He's the guy who gets the two and a half per cent. cut on the Equity benefits" and similar remarks concerning Bootho. Having propounded the query Luckay then proceeded to call into Bootho, reiterating the charge of Bootho's two and a half per cent. contract with the Equity, covering the benefit performances. Concerning the Bootho contract, Luckay said a member of the council had denied that Bootho held such a contract. The council member was innocent of an attempt to dupe him, Luckay said, as other members of the council had misinformed the first councilman.

No Equity chorus girls have been allowed to work at the Winter Garden for some time past, Luckay said. The situation is due to the inactivity of the "invisible government." The worst illustration of all Luckay said of the "invisible government's" inefficiency or leniency in dealing with managers

was contained in the manner that

Henry W. Savage's "Shavings" company closed and reopened, the closing notice containing a notice of reopening on the bottom of the slip.

This case had been up for arbitration for eight or ten weeks and not yet had been settled, Luckay said. Bootho's alleged inefficient handling of the "hidden" arbitration in Detroit several weeks ago next came in for criticism by Luckay. In speaking of this the speaker paid a tribute to the astuteness of Chas. C. Shay, former president of the I. A. T. S. H. and President Joe W. Weber of the American Federation of Musicians in bringing the Shuberts to task, and settling the matter Bootho had fumbled.

Nonsensical Suggestion.

The suggestion of the Emerson faction that the president of the Equity should be independently rich, Luckay said, was nonsensical. "If that's the case, why not elect John D. Rockefeller president of the Equity and J. Pierpont Morgan president of the American Federation of Labor?" was Luckay's way of disposing of the Emersonites' plea to elect a wealthy man as head of the A. E. A.

He also panned the "invisible government" severely for trying to merge the Chorus Equity with the A. E. A. when the Chorus branch has a much better basic contract than the parent body, and which, according to the speaker, they would lose if merged. An alleged plan by which the Emerson faction is trying to absorb all of the theatrical organizations into the Equity, Luckay designated as a scheme thought up by some one besides Emerson. Luckay did not mention the stage hands or musicians, but it is presumed he was referring to a reported plan whereby the Equity wanted to take over the stage unions and merge them as departments of the A. E. A. along the lines of the Motion Picture Players' Department, recently formed with the M. P. Players' Union, now merged with Equity, as a basis. The general merger plan, Luckay went on to say, he feared was the idea of some sinister figure in the background.

Among other matters touched on was the notice sent out by the Emerson Campaign Committee, asking Equity members to withdraw their ballots if they had voted and vote again. This he described as an invitation to commit a felony. In closing his first hour Luckay said the votes cast for him had been placed in a drawer in the Equity office and those cast for Emerson, thus far were carefully put away in a safe receptacle. An intimation that someone might destroy Luckay's ballots resulted in one more long drawn out hissing by the Emersonites, who seemed to take the remark as a personal one.

Speaks Without Manuscript.

Luckay spoke throughout without manuscript, referring occasionally to scribbled notes to refresh his memory. In contrast to Luckay's deliberate and confident delivery, Emerson, who followed, seemed nervous and ill at ease, reading his entire speech from typewritten sheets. Emerson started off by declaring he had just learned the Hearst papers were for Luckay. The Emersonites jumped to the conclusion that that was a signal for a few hisses for Hearst, and the editor, who was reported seated in a balcony box, was accordingly given the regulation Emerson salvo of groans and hisses.

Variety, Emerson referred to as "the opposite's weekly press sheet." Instead of answering Luckay's charges, Emerson went right through with his typewritten oration, most of which was a boon for the present administration. Luckay's criticisms (Emerson had evidently expected Luckay to do considerable criticizing), he said, were not new and were based on rumor.

Many of them (Luckay's criticisms) were entirely false, Emerson said. Just how he knew this part would fit in a mystery, as the speech was prepared and in Emerson's hands before Luckay started to speak. Anticipating Luckay would bring various charges, it seems to have been Emerson's intention according to his prepared speech to deny them before he knew what the charges were to be. This struck a part of the audience as rather humorous and Emerson was interrupted several times by guffaws. Emerson's one point raised by him against Luckay was that Luckay had been asked to direct a show

(Continued on page 9.)

GERARD'S "FOLLIES" ON COAST LIKED, BUT RESULT IN DOUBT

Eastern Burlesque Company Enthusiastically Received at Opening—Business Drops Monday and Tuesday—Extra Advertising for Thorough Test.

San Francisco, June 2.

The Barney Gerard burlesque show from the East, "Follies," opened Sunday night at the Savoy to a well filled house that contained considerable "paper." The show was enthusiastically received and went over exceptionally well, but on Monday night business dropped away off and became more discouraging last night.

Today Louis Gerard, manager with the show, is increasing advertising space to make a thorough test and see if the present doubtful venture can be turned into a success.

The company left a fine impression, with real pep and snap burlesque. Hilda Welsh was new to the town and caught on at once. All principals were highly praised, with Welsh, Hayes and Gertrude Gerard singled out.

The chorus has 24 local girls who are strong on looks and had been well drilled by Miss Armstrong.

The Golden Gate Four, a male singing quartet, stopped the performance during the act. Little Minnow, Frisco's child baritone, scored tremendously with a popular ballad.

The Coast trip is an experiment of Gerard's, who decided upon it, following the close of the regular burlesque season in the East.

RE-ELECT COLUMBIA AMUSEMENT OFFICERS

Scribner Continues as General Manager—Laski Counsel.

The Columbia Amusement Co. held its annual meeting and election of officers and directors in the Columbia offices Tuesday, June 1. The following officers were re-elected for the ensuing fiscal year: J. Herbert Mark, president; Julius Hartig, vice-president; Sam A. Berthier, secretary, and Rudolph K. Hynicka, treasurer. The Board of Directors remains the same as heretofore. Re-elected to serve for one year were J. Herbert Mark, Sam A. Berthier, Rudolph K. Hynicka, Julius Hartig, Chas. A. Waldron, Wm. H. Campbell, John J. Jernon, Gus Hill, Leon Laski. Berthier continues as general manager and Leon Laski as counsel.

The following allied subsidiary corporations of the Columbia held their annual meetings also Tuesday: Burlesque Operating Co., Theatre Operating Co., Columbia Building & Theatre Co., Empire Theatre Co., of Baltimore, Detroit, Gaelyt Co., Kansas City Theatre Co., Buffalo Theatre Co., Toronto Theatre Co., Washington Theatre Co., Louisville Theatre Co.

Plans already formulated for redecorating the Gaelyt, Washington; Gaelyt, Baltimore; Gaelyt, Pittsburgh; Gaelyt, Detroit; Empire Albany; Columbia, Star and Gaelyt and Haymarket, Chicago, were endorsed. Work has already started on redecorating the Haymarket, Chicago.

FUND FOR M. B. LEAVITT.

Kam Herther, Rudolph K. Hynicka and J. Herbert Mark have formed themselves into a committee of three to raise a fund of \$2,000 for the purpose of caring for M. B. Leavitt, owner at one time of the Bentz-Bentley show and known as "The Father of Burlesque." Mr. Leavitt is now 78 years of age and is not in the best of health.

It is planned to raise a sufficient amount among Leavitt's friends to relieve the veteran from pecuniary want and enable him to spend the remaining years of his life free from worry.

Rudolph Hynicka and Mark have headed the fund with a subscription of \$100 each.

AGAIN AT BASTABLE.

Syracuse, N. Y., June 2.

While manager Stephen Bastable of the Bastable is saying nothing, it is understood the house will again have the Columbia Wheel attractions during the coming season once more splitting the week with the Lumberg, Ulster.

The season just closed was one of the best financially, in the history of burlesque here.

What the Bastable will run in the last half next season is unknown.

CUBA" PREMIERE.

Castro, N. Y., June 2.

"All Aboard for Cuba," featuring the producer Jimmy Hodges, had its premiere showing at the Colonial May 30. The piece has been showing in vaudeville in New York City augmented to 36 including a chorus of 28.

INDICT SIX TICKET SCALPERS BY GOVERNMENT ACTIVITY

Warrants Out for Two Prominent Vaudeville and Picture Men—Florence Couthou, "Queen of the Scalpers," Heads the List—Police Want Fred Linick.

Chicago, June 2.

Government activities this week in theatre revenue affairs led to indictment of six leading ticket scalpers and warrants for two prominent vaudeville and picture men. R. L. Jacoby was arrested and his recent partner, Fred Linick, is being sought. Linick is a brother of Adolph Linick, of Jones, Linick & Schaefer, and Jacoby was formerly a manager and promoter of numerous local houses. The pair lost heavily on the Jack Dempsey road tour and separated when their State-Congress ran on the rocks. Linick is said to be ill in bed. The charges against them alleged a shortage of \$9,000. Julius Horn, a picture exhibitor, is charged with withholding \$370.

Indictments followed the recent arrests of pasteboard brokers Florence Couthou, "Queen of the scalpers," headed the list, and her assistant, Jilda Moeller, and her agent, Lillian Frawley, went with her. Other master brokers indicted were John Oppenheim, Ernie Young and Ben Hohrbauer. Young's name is still attached to his agency but he sold out control and has had nothing to do with the management for 17 months.

The charges against the scalpers are that they did not stamp their names on their tickets and thus prevented the government from checking back on them.

MME. YUNG'S BALLET REVIEW PRETENTIOUS

Talent Displayed by Young and Unknown Girls Amazing.

Chicago, June 2.

The annual show of the pupils of Mme. Marie Yung, ballet teacher, packed the Illinois Sunday afternoon. Mme. Yung's amateur reviews have grown to be famous local institutions, and dozens of professionals have graduated from her ranks, notably ballet performers for grand opera and light opera, though vaudeville and musical comedy have taken their share, too.

This season's show was the most brilliant and pretentious of all her exhibits, and the degree of excellence and talent displayed by the young and unknown girls was amazing to one who constantly views finished talent and grows to scoff at untutored material. There were girls in the lot who would have tied up any show anywhere in a variety of classical and modern dances, knowingly costumed, beautifully trained, endowed with personalities and stage grace.

Eileen Lee, ten-year-old daughter of Bryan Lee and Mary Cranston vaudevillians, won the most profound impression. The child is an interpretative dancer, light as a sylph, beautiful as an innocent dream, with her mother's golden hair and sprite figure, but with a manner all her own in the use of her hands, her limbs, her eyes and her head. The audience sat stunned for a moment as this beautiful baby danced with abandon and with fire, then with incredible ease on her toes, then with vim and agitated animation. A crash of applause followed her.

Dorothy Lang, a little local girl who has had a bit of paid work in higher grade cabarets, showed less personal charm but wonderful technique at ballet and pirouette. Constance Penny, a statuesque girl, in flashing black, with irresistible personality and mighty charm, displayed marked abilities at toe dancing and modern light stuff, and Beatrice Gardel, a beauty, who did a combination of jazz, light comedies, comedy steps and difficult

steps and cuts with a mingling of toe execution, seemed ready to step into any show or any bill.

ABANDONS VAUDEVILLE.

Stock Musical Reviews in State-Congress Next Season.

Chicago, June 2.

The State Congress abandons vaudeville June 6 after an up and down mostly down-career, but will run pictures for two weeks before going dark. For next season I. B. Cohen, manager of the houses, announces his intention of running stock musical reviews.

The house will reopen Aug. 15 with a cast of 24 people, six principals and 18 girls.

A number of old pieces have been purchased and these will be re-hashed and done over to suit the situation. Besides the girl reviews, two or three acts of vaudeville will be booked in each week, furnished by the W. V. M. A.

The policy will be three a day and four on Sunday. Cohen intends to make a strong play for a better class of patronage than this house has been accustomed to receiving, though the location is in the heart of what was once the famous "Whiskey Row."

PLANNED SECRET WEDDING.

Grace La Rue and Hale Hamilton Wed at Midnight.

Chicago, June 2.

The marriage of Grace La Rue and Hale Hamilton was planned to be secret. It was performed at midnight in Hamilton's room in the Parkway Hotel by M. M. Mangasarian, an ethical culture preacher, father-in-law of Raymond Hitchcock.

Miss La Rue had strenuously denied in print less than a week before she intended marrying and said under no circumstances would she marry until the courts had vindicated her of the charges in Myrtle Hamilton's \$100,000 alimony suit. Mrs. Hamilton obtained a divorce nine months ago.

George Kingsbury, manager of "Our Me," in which the principals co-starred, was the witness.

UNITY GETS THREE.

Chicago, June 2.

The New Bucklin Theatre, Elkhart, Ind., formerly booked by the Carroll Agency, will be on the books of the Unity Vaudeville Agency beginning June 6. The Unity Agency also has the Indiana Theatre, Marion, Ind., for a full week. The Indiana was formerly divided between the Unity and Gus Sun, Sun booking it the last half.

The American Theatre, a leading picture house, of Terre Haute, has switched from a straight picture program and is playing acts in conjunction with feature pictures. This one has also been added to the Unity books.

BOOKING GARDENS, DETROIT.

Chicago, June 2.

Bert R. Williams, manager of the Palace, Detroit, has closed with Will Cunningham to book his new La Salle Gardens, Detroit, which opens with continuous vaudeville Aug. 26. Williams is here laying out the opening bill.

Princess Opening Aug. 26.

Chicago, June 2.

"The Wonderful Thing" opens here at the Princess Aug. 26 with the original cast.

"The Wonderful Thing" closed on Wednesday at the 6th Street, with the illness of Olive Temple and Jeanne Hayes given as the reason.

KEYE'S FROLIC AND DANCE DISAPPOINTS

Clubhouse Fund Gets Off to a Bad Start.

Chicago, June 2.

A midnight frolic and dance given under auspices of J. Marcus Keyes, a local representative of the Actors' Equity Association, and heavily plugged through A. E. A. sources, proved a disappointment in attendance and program Friday night at the Morrison Hotel, where the Cameo room had been donated. The purpose was to start a fund for a clubhouse ambitiously announced as "similar to the Lamb Club in New York."

The nonprofessional public contributed probably 90 per cent. of the approximately 200 people present, who had been drawn by advertisements that Grace La Rue and Hale Hamilton, Frances White, Ted Lewin, the Greenwich Village Folies chorus, Esther Howard and Patricia Collinge would appear on the bill. None of these showed on the stage or in the audience.

The entertainment was hastily thrown together, mostly of cabaret performers, including Frieda Leonard, Alice Malon, Edith Allan, some small time entertainers and Joseph Lortz and Dan Healy of "Sweetheart Shop." Al Herman was toastmaster.

Edmund Bresce, in a speech, pointed out that stage people, who proverbially do so much for others, do little for themselves.

"OH, BABY" BREAKS FT. WAYNE RECORDS

After Week's Stay Booked to Tour Butterfield Circuit.

Chicago, June 2.

Reports from Ft. Wayne, Ind., state that "Oh Baby," the Marcus Musical Comedy Company's extravaganza, at the Palace showed up with 60 people, marvelous scenery and so much speed, pop and talent that every record for a week's stay in the burg was smashed and the show was immediately booked to tour the Butterfield Circuit, playing a week in each house on percentage.

The scale is \$150 top.

"Mike Rocks" is the featured comedian, Ned Alford is manager.

The show got \$3000 at the opening matinee and \$2,000 that night, and took more than \$9,000 on the week.

Boyle Woolfolk's stock with Guy Voyer in "The Bridal Whirl," recently opened at Munier, Ind., followed for four weeks in Ft. Wayne with weekly changes of vaudeville to strengthen. The Woolfolk show is reported fair.

CORT'S WORST SHOW.

"Just a Minute" Drew \$8,000 in Two Weeks.

Chicago, June 2.

Cort's "Just a Minute" hung up a few records here, all leaning toward the general verdict that it was the worst musical show ever in the "long" at standard prices.

It closed Saturday night after two weeks at the Colonial, leaving the house dark, not even venturing the Sunday night, which for any sort of fair show is a sure sell-out. The week's receipts ran around \$1,000.

It drew about \$8,000 on the two weeks, gross. The scenery, costumes and effects were sold to Climage & Irons, burlesque producer, and the company went back to New York.

Raymond Hitchcock, in a return of "Hitchy Koo," was hastily booked to jump in Thursday, considered a good attraction to draw the crowds during the forthcoming fat weeks of the Republican National Convention and the international conclave of Elks.

Going into the show on short notice after it opened here, Tyler Brook, who had shortly before closed with "Angel Face," took two roles in four days with the "Minute" piece. During that time he learned 48 sides, did 16 song numbers and seven different dances.

ELKS CROWD OUT SHERMAN GUESTS

Professionals Ordered Out by Hotel Management.

Chicago, June 2.

The Hotel Sherman, leading theatrical hotel by years, has ordered all professionals out, beginning Thursday, over the Republican and Elks conventions.

IMPERIAL CLOSER.

Chicago, June 2.

The Imperial closes this week with "Barbie, Bedroom and Bath," which goes to the Victoria for a week, to be followed by Blackstone, the magician, after which this house is also expected to close. Frank A. P. Gazzola, manager of these two houses, has decided to abandon the burlesque policy at the Victoria next season and will run royalty pieces of the latest shows at both houses, alternating for a week's stand at each.

PALACE, CHICAGO.

Chicago, June 2.

Three acts on the bill used "plants" from the audience: Phil Baker had his clown in the box, Bostock's Riding School brought up four "students" and Valerka Noratt dragged on Jack Lait, the not so humble underdog. Baker's assistant sang and cavorted, Bostock's roughnecks pulled the act into a hit, and Noratt's author did a flop through bad material, his own. The star discovered Lait in his regular Variety Monday slot, and the audience, without knowing what it was calling for, called. Lait took the rostrum and thanked Miss Noratt for everything except bringing him on the stage. Otherwise the Noratt act, "Barlet," went with speed and bing, taking 11 curtain before the unfortunate added attraction. Miss Noratt standing up finely in her dramatic moments and giving a performance far beyond that which she showed at the Majestic, where she was till Eugene Strong and Walter C. Percival chose in her support, a well-mated team of gentlemanly players, and the rest of the company had authority and punch.

(Which isn't a bad little notice from the "Barlet" author. If he had used oil as perfectly on a film as he has on his typewriter, re above, the guy in New York who is writing this insert would have had to spend Decoration Day on a swivel office chair.)

Phil Baker doubled from the Majestic because of illness of Lydia Harry. This one had easy on eye, ear and sensibilities—established himself on sight and whizzed and wheezed along to a strong showing though not up to former show standards at this stand. He was on early and was unprogrammed, and the holiday matinee brought out an unusual number of patrons not familiar with the standards of former vaudeville. Baker followed Bostock's School—a big splendid act of its kind, showing two male and two feminine riders of polished equine manners, and going into the heavy laugh class with the advent of four unkempt youths who with ropes buckled to want belts tried

to "earn" circus riding. The showing was more marked by laughs than applause, but never hesitated as an entertaining exhibit, and snappy routine.

The show started off with a surprise. Wayne Beaman and Alma Grove, in a run of skating, talking and singing, stopped past their position, although the house was pouring in, and, with about half the audience seated, got a bit hand at the end. Miss Grove has personality and charm; Beaman has poise and stage presence. And as skaters they could get by without any other work. They will not open bills long.

The next chapter was not so lucky. Lorraine Howard, a character woman with a deep, metallic voice, and Verne Radler, a rollicking blonde with the manners of a soubrette and the personality of a choir singer, went after the early birds hammer and tongs. Miss Howard wielded the tongue and the audience applied the hammer. The first two numbers were bad, the comedienne's stuff being pretty rough for polite entertainment. When they got down to where the little one song straight and the other one harmonized with her it began to be fair. Miss Howard's comedy is misplaced; it is of the old-time burlesque type, and not welcomed by an audience that pays \$10 and war tax for vaudeville. Maybe if she would black up it would get along better, because one can forgive darkness a lot that is not so lightly countenanced in one of our own. One harmony number put a good hand and the finish drew one round bow.

Aleen Bronson suffered, too, from the strange audience. It seems incredible that any Chicago vaudeville crowd could let this little "pint of champagne" enter and start without a hello hand. But the game little chick knocked down to comedy business and, while her laughs did not echo against the walls as they should have, she whipped over a spanking little personal hit, which to the least Aleen Bronson can ever do before any American audience that has eyes and ears. She dresses now a kid in rompers instead of a minx of that wise age she used to portray about 11 or so. In her support Nan Singleton, an amazingly true "straight" as a school teacher, was a tower of strength. Miss Singleton has an inspired personality for this style of work. She was actually realistic in an act primarily aimed for comedy. Aleen gave her material about 60 per cent. of its value. It is shabby stuff and, while she was and always will be a darling to any gathering of showgoers, her "heat" made it hard going and one had to drag laughs on her personality where she might have had them come through clever lines. Monday evening she tore in and went to a smash, nevertheless. Some day she will get a great act, then, no doubt.

Glen and Jenkins forced fairly near to closing. Adelaide Bell rounded out the episode with a varied program of dances, aided by Harvey Zeezman at the piano. She found it impossible to hold in the balconies but that was surely her fault, for her best number was a zonk. Her back shoulder kicks and ankle slams give her individuality.

MAJESTIC, CHICAGO.

Chicago, June 2.

A bill without general distinction or individual high spots in the main, comprising the curried beef-and-cabbage stages of vaudeville fare, with little seasoning, few surprises and rather a honest supper than a banquet. Emma Franklin, Best, etc., here.

NOTES

Chicago, June 2.

"Tomorrow's Price," the 8th piano show scheduled to open at the Woods Monday with Taylor Holmes starred, was postponed until Friday through need for rewriting and rehearsing. The company arrived Tuesday. The show will stay open August 1, followed by "Buddies."

"The Passing Show" arrived at the Garrick was put over until June 12 because Alice Brady's business in "Forever After" continues big.

James J. Schaeffer, booking manager under Jimmie O'Neil for the local Pantagio office, lost his wife by the divorce route because he put his own name and address on the return flap of a letter he sent to a girl in vaudeville.

Dale Winter, the cabaret star, who married "Big Jim" Colosimo, the cabaret owner who was murdered a few days later, voluntarily waived all claims on his estate in favor of two brothers to prove that she had not married him for his money. She will return to work.

Harry Kelley, a former Chicago lawyer, was mortally wounded last week by a sheriff's posse near Lincoln, Neb. His wife, formerly Lorraine Howard, a Ziegfeld "Follies" show girl, rushed to him, and says "If he is in jail 50 years I'll be waiting when he comes out."

Billie Stewart has joined Stewart Walker's stock in Indianapolis for the summer.

May's Opera House Plaza Ind., which has been playing vaudeville Friday and Saturday, is now a three day stand. It will continue to run pictures the first half.

H. A. Armstrong is at Battle Creek in charge of his review which opened at the Liberty Park May 19. Billy Kord is in charge of the Armstrong office until June 16, when Kord goes to New York to begin staging some productions for Billy Watson, Lew Tabor and Harvey Leib.

Ethel Bennett of the Bennett agency was at Superior last week helping to produce three road shows for the Benson Amusement Company. The shows will go on the road in August. Benson's "Jim's Girl," which has been out for several weeks, reports good business.

Col. F. P. Horn, manager of the stock company playing Idora Park, Youngstown, opens June 14 this season, a week later than usual.

Lillian Bernard is at the Baltimore Hotel, Kansas City, following Celia Dure, who closed there last week.

Frances Moore, dancer, has been added to the Wellington Circus act.

VARETY'S CHICAGO OFFICE

In vaudeville, headlines. Like most of her kind she uses a full stage house act, just why no one knows. The act could be done before the curtain and would be better that way, but like many legitimate artists, notably continental ones, Trentini apparently labors under a misguided impression that a lot of stage-room tends distinction. Her act needed some. While she sang in her usual voice—better than physical comedy standards—not quite of grand opera star quality—and got medium applause, she thrilled no one, and, apparently, drew no one, for the Majestic, which always does big business, had plenty of room at both shows Monday.

Trentini, with an affected male pianist, sang the waltz from "La Bohème," then a semi-classical ballad, then the immortal "Sic Z." Then a light encore. She capered with kittenish designs when making her exits, and offered one porridge stab for comedy when she ventured a miniature shimmy. Trentini sounds like a headliner, but it doesn't work out that way.

The overworked Phil Baker, serving at the Palace also, next-to-close here and went big, as big as ever, considering that the house was not especially enthusiastic. Tucano Brothers, Roman nose manipulators, held in the mob almost to a man. It being an early show though it did not start until 1:30. Oscar Mirando Trio led off. Mirando is a powerful brute who does stunts in the air on a long pole held in the belt of a gimp-like understudy; he also whirrs on a revolving trap, more spectacular than clever. Did fairly.

Hampson and Blake drew the doors—and trumped it. He is a likable chap, chummy and ballyhoo droll; she is a spectacular beauty with bristly hair that glistens and gleams and waves, a sure-footed personality that spills solid attention when she is on, and a smile that must be Irish. She started in the audience, which was unnecessary, as with a word or two of change the whole thing could be done on the stage. They roared off fast flip rejoinders and a mild, pleasant song, and made more of the No. 2 position than the average act would have that might have fought and sweated and labored to combat its difficulties. Hampson and Blake smack of vaudeville as those who own vaudeville would have us regard it.

Gibson and Connell played their Hoffman routine. "The Honey-Moon," to the same results as before, though it is repeating pretty thick. But Gibson dulled the edge by a certain speech, when he said:

"I hope the married men in the audience will take an example from this little sermon. Beat 'em up."

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"I hope the married men in the audience will take an example from this little sermon. Beat 'em up."

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Chicago

STATE-LAKE THEATRE BUILDING

EQUITY DEBATE

(Continued from page 7)

bert contract in 1918 and had refused. Emerson said Lackaye was at the time playing for John D. Williams in "An Ideal Husband" and Lee Shubert owned part of the show. Emerson charged that the reason Lackaye had refused to disentangle the Shubert contract at a special meeting of the Equity, called in 1918, at which Lackaye had at first consented to be the principal speaker and analyze the Shubert contract, was that when he (Lackaye) found out he was working for Lee Shubert as well as Williams, he (Lackaye) immediately called off the public reading. Emerson stated Norman Trevor had informed Lackaye Shubert was heavily interested in the "Ideal Husband" show.

In rebuttal later, Lackaye emphatically denied Trevor or anyone else had ever told him Lee Shubert was interested in "An Ideal Husband," and that to this day he (Lackaye) does not know anyone but John D. Williams to have been interested in the play. Lackaye further stated he had refused to disentangle the so-called Shubert contract because he (Lackaye) did not believe it was fair to call the contract in question and to be dissected a "Shubert" contract when Hammerstein, Geist, Brady and other managers were using the identical contract. In a spirit of fairness, he stated, he did not believe in making a goat out of any one particular manager when so many others were issuing contracts of similar character.

The Equity executives were firm in their demands to center the fight on the Shuberts, and upon the refusal of the A. E. A. executives to recede from their position, he (Lackaye) told them he would refuse to be a party to such a plan unless all of the managers using the same contract were to be attacked at the meeting.

A report on the financial condition of the Equity brought out some interesting figures. At the annual meeting in May, 1919, the A. E. A.

from the audience. His finish needs strengthening. Just two people applauded when he bowed out. The Stratford Comedy Four, a man quartet staged in a school room went big. They got laughs on their gags, and the songs went over top notch. A very good act for the small time.

Dorbridge and Gremmer pleased mildly until the finish, a double song that lifted them out of the rut. Their voices sound much better together than in the solo numbers. Bill and Bob Millard dug up a good many laughs, and Bob got a good bit of applause on his bicycle balancing trick. Hart and Helene created a good impression. Their act is well staged, the talk is pleasing and they work into their instrumental numbers in good style.

Mattie Lockette registered a solid hit with her "kid" characterization, her impression of a little girl singing and dancing at an amateur show going across big. The Eight Dancers closed the show with a selection of classic songs that didn't touch the mark. They deserved little more than they got for their efforts, which was little enough.

KEDZIE, CHICAGO.

Chicago, June 2. White Brothers opened with a badly presented and poorly dressed comedy acrobatic act that had little to offer. Newell and Most had tough going in second position, but their neat, polished appearance and thoroughly likable personalities couldn't fail to register for them. Took five unforced bows at the finish and were forced to do an encore.

Harry and Rita Conley were an unquestioned hit, on third. They carried the audience naturally and easily through all the stages of emotion, from bubbling, riotous laughter to heart-melting situations. The lighting effects on the drop at the finish were a hit in themselves. Francis Renault followed, displaying some wonderful gown creations. The audience liked his impersonations. Mack and Hart chased each other up and down the boards digging up laughs all the way.

Mile Ribas and company closed with an elaborately staged and beautifully gowned review. The company consists of two men. One sings and the other plays the violin and piano, while the Mile dances. Artistically good, but too slow for clapping.

NIRDLINGER ENTERTAINERS

Philadelphia, June 2.

The theatrical managers of this city are guests at the Burns Vista, Gloucester, of Fred G. Nixon-Nirdlinger. About 30 are attending.

Among the features is a shad dinner.

had a bank roll of \$14,000. At the present time the Equity treasury holds approximately \$110,000. The sum of \$12,000 was spent on putting the Chorus Equity in shape, \$6,000 was turned over to the American Artists' Federation (former White Rata) for dues of members who joined Equity during the strike and through playing in vaudeville and burlesque were transferred over to the A. A. F. For legal fees the Equity spent \$4,000 during the strike; \$30,000 was paid out to needy members during the strike, of which \$1,000 has been repaid.

Emerson denied the Lexington audience had biased him because of a defense of George M. Cohan during the strike. Regarding Earl Booshe, Emerson said he would concede Mr. Booshe may have made an error of judgment in handling the "Shubert" case. He also admitted Booshe had held a contract calling for 2½ per cent. of the net profits of the Equity benefits. Emerson defended the Booshe contract, stating Booshe received \$100 a week for filling two Equity jobs and he (Booshe) had only netted some \$11 weekly extra on the year through the 2½ per cent. contract. "Hardly worth speaking of," was Emerson's characterization of Booshe's "ret."

Emerson Admits Mistakes.

Emerson admitted the administration had made some mistakes, but said that was able to happen in any organization. Even admitting, for the sake of argument, that the present administration were a bunch of "crooks and bandits," Emerson said, as did not think Lackaye would be much of an improvement, because Lackaye had been on the council and had attended only three meetings in two years. Later Lackaye stated he was out of town and could not attend.

Regarding Constance Farber's alleged dismissal by the Shuberts, Emerson said that was not true. If Miss Farber was not with the Shuberts, it was because she wanted to get away from them and had left of her own accord, Emerson said.

Following Emerson's speech, Lackaye was granted 20 minutes in rebuttal. It was during this period he denied Emerson's charges regarding the reading of the Shubert contract. Lackaye got a big laugh when he made a remark that he (Lackaye) had been busy recently in New York while Emerson's press agent was writing the Emerson speech. Even Emerson joined in on this. In stating his position in the Shubert affair, Lackaye said he did not think it was right for an actors' organization to take sides in a managers' quarrel. Bill Brady had taught the Shuberts many cute little tricks in dealing with actors. Lackaye said Brady was described by Lackaye as "the arch manager."

A letter signed by Helen McKellar read by Vernon later stated Miss McKellar had been informed Brady had said he would like to see Lackaye elected president of Equity. Lackaye's reply to this was that he had not had any business dealings with Brady for three years. The last time he had talked to Brady when he had dragged the manager to the door of a courtroom, with

the intention of charging him (Brady) with perjury. So much for Brady's opinion of him, Lackaye said. During the 20-minute rebuttal speech Lackaye took occasion to "call" the Emersonites who were still trying to break him up by demanding fair play and stating partnership had gone beyond all bounds. A comedy angle of the debate developed when someone whispered to Lackaye that most of the hissing was being started against him by Mrs. Emerson (Anita Loos). Lackaye smiled and replied, "I give her credit. Why shouldn't she boast for her husband? I admire loyalty."

Bothered by Opposition.

During Emerson's 20 minutes of rebuttal he said the reason the "shaving" case had not been settled was because the council had been constantly bothered during the last few weeks by the Lackaye campaign committee's visits complaining about various things.

It was very noticeable that while Emerson was speaking Lackaye refrained from interrupting, living strictly up to the rule of the debate in this respect. Emerson, on the other hand, attempted to heckle Lackaye four or five times while the latter was speaking. Francis Wilson, the chairman, having to caution Emerson regarding his interruptions on three different occasions.

Emerson entered a general denial of the Lackaye charges during his 20 minutes of rebuttal, and then Lackaye took the floor for the final five minutes allotted to him as the challenger.

Just before the conclusion of the debate Lackaye started an uproar by an attack on Earl Booshe. Booshe was a colonel in the U. S. Army in the recent war. Lackaye intimated Booshe had worn spurs to keep his feet from slipping off his desk. A woman in the audience took occasion to resent what she deemed a reflection on Booshe's war record, and she screamed: "Halt! Stop him, please!" The audience immediately started to take sides in the argument and Wilson was forced once more to plead for order.

No decision was rendered, in accordance with the rules of the debate.

SHOWS CLOSING.

"Purple Mask," Majestic, Brooklyn, May 19.

"Hearts Through," Broadhurst, New York, May 28.

"The Girl in the Limousine," in Chicago, June 1.

"ELJ" The Jeweler

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BOOKS AND PERSONS.

David Belasco has written in "The Theatre Through Its Stage Door" (Harper and Bros.) a book of interest, both to professionals and to those outside the theatre. Perhaps Louis De Fos, to whom acknowledgment is made for help, gave these articles collected from the "Ladies' Home Journal" their popular slant. Yet Mr. Belasco has never cared greatly for the sake of differing with the popular taste and says as much himself in his somewhat naive statement that the art of the theatre is democratic. Where he has been wise is in guessing ahead, not following after, and all the highbrows in the world cannot dispel the illusion that in general work there is chance and daring, and in novelty a degree of art.

From the standpoint of publicity Mr. Belasco has always occupied a unique position and one that has brought continuous fame. For one thing he is always being knocked by the highbrows. This in itself is an advantage. Another thing in his favor is the almost unanimous regard any faithful copy of life always elicits in the masses, and this manager is forever copying life with an exactitude that takes the breath away. No one is his equal in this respect. People who are not accustomed to look for the significance underneath appearances, for the philosophy that causes things to move as they may, have to fall back on something they can understand, and it is very simple to recognize a copy of what they have seen. The better the copy the more pronounced their admiration. We find a likeness in novelists to Mr. Belasco in the theatre. His similes there report life and illustrate it. They do not dig into it for motives and they are also certainly the most popular writers today in America, just as Mr. Belasco and others of like tendencies are the most popular producers.

To quarrel with this fact is to quarrel not with the white-haired genius of Forty-fourth street, but with the American people. Truly a foolish thing, it places those who engage in the practice in a ridiculous position. We find them (men such as Walter Pittendreath Eaton, for example) strutting through their little pieces shouting their inherited epigrams, squabbling because today is not yesterday. If they would but read this "Theatre Through Its Stage Door" they would find the reason of the wizard laid out in the simplest way. Running through all of it is a naive confession of the enormous uses to which a playhouse can be artificially put.

And there is more to it than this. Mr. Belasco tells in the course of his book much that is interesting and tops down and lends the authority of his signed statement to much that has long been wild gossip about his ways and methods. After a preliminary treatise he shows how a play is built. The author becomes his rewrite man except in one or two cases, notably in "The Honest Way." Eugene Waller, when he wrote this play knew what he was about and the producer did not change it. Even more interesting than his methods of dealing with writers are Mr. Belasco's ways with an actor. He tells in popular terms of how he studies them through their eyes. Those who are good listeners, he declares, will make the best actors, and he favors individuality. As a result, he suggests our haphazard method of developing theatrical talent.

Before he is through he has set before us the much discussed circumstances connected with his training of Mrs. Leslie Carter and Frances Starr and justified treatment that has excited the doughboys of the Lambs' Club again and again to declare themselves against him and on the side of their curious notions of the way to develop an actress. This downing of old masters

CREDITING "VARIETY."

A Variety staff man wanted to write an editorial calling the attention of dramatic editors and city editors to the large mass of theatrical news matters reprinted from Variety without credit given this paper. At first he spoke softly on the subject, then he commenced to rave, and at the finish he believed it.

We don't agree with our enthusiast. If we did, we would accept one of the several offers of clipping bureaus, to place them on Variety's free list in exchange for clippings from other papers mentioning Variety. The press bureaus evidently didn't expect to be kept very busy watching out for Variety mention. One bureau wanted three Varieties weekly in exchange for the service; another said two would do. We didn't fall for any of the offers, for we don't care.

If a daily or another weekly rewrites any of Variety's news without crediting Variety, it doesn't injure us in any way, socially, morally, legally or financially. If a Variety reader afterwards reads a Variety news item in another paper, that Variety reader will know Variety had it first. If the reader of the rewrite doesn't read Variety, it can't make any difference anyhow, so let the dramatic and the city editors make all the use of Variety and its news that they may want to, with or without credit. We don't think enough about it to spend 50 cents a week to copyright our stuff. If it's a matter of convenience, let it go at that.

TOMMY'S TATTLES

By THOMAS J. GRAY.

It's a pretty serious thing picking a presidential candidate now-a-days. Up to the present time they didn't have to figure on a man who could stand seven travel.

The Supreme Court has decided against referendum for the States. What was that war in '16 all about anyway?

Federal agent says Uncle Sam should buy all the liquor now in hand, which be our idea of some check to take.

French girl on way to America to marry American soldier she met in France fell in love with a man she met aboard the ship she crossed on and told the ex-soldier it was all off. It seems no one will ever know all the horrors of war.

The ex-soldier didn't feel so bad about it until he found out the fellow who won his bride-to-be was a tenor singer.

In an interview with the boys from the New York papers Douglas Fairbanks says that Charlie Chaplin comes to his house and stays for weeks at a time. That's the way to live, be a guest and pay 'em off in laughs.

This is the time of the year the theatrical managers announce their plans for next season. Mr. Alton Leggibowes announces that next season will be the biggest year the drama has ever known. He states the public wants better and more artistic plays. He intends to give them the best next year even if he produces nothing. Mr. Park M. Inn, the well-known theatrical manager, announces that next season, instead of signing up actors and actresses, he intends to sign up a bunch of carpenters and plasterers so he can furnish some of the theatres he has been building in the newspapers.

Mr. Grab Allott, the progressive theatrical manager, announces that owing to the high cost of white paper all of his theatre programs will be printed on white matin next season.

The Danes have bought one million tons of American coal to be shipped next year. Someone must think the coal miners are going to keep on working.

Babe Ruth stands a good chance to be famous for a long time, unless someone nominates him for vice-president.

Eugene V. Debs, who has a ten year contract to play in Atlanta for the Government, has been nominated for president on the Socialist ticket. He has it on the other nominees—he doesn't have to listen to all the convention speeches.

Several churches have lifted the ban on dancing. Too late, that society act craze is over in vaudeville.

Looks like the shrimps will soon shake a farewell.

What will become of the naval jazz bands?

Where are all those war female impersonators?

will interest most, perhaps but the whole book has a popular flavor each page some incident of interest

Now if Mr. Belasco will write just one more book, that of or on an recent visit abroad—his impressions over there—his reception, and the enthusiasm of the foreigners over David Belasco, as a manager, producer, artist and theatrical explorer, for he is all of each—but more even yet, on the standing an exalted figure in his or any profession finds himself in away from home on the assumption he does not find it at home. Please, Mr. Belasco slip it to em.

Ged Baffet and Rosy Kaplan, attorneys in the Moore office, have announced their engagement. The first named to Maxwell Marvin and Miss Kaplan to Lew Leichter, both of the bridegrooms-to-be are non-professionals.

A burglar got into Leon Kimberley's apartment at Yandis Court last week and made away with three suits of clothes and two overcoats.

The Wilson and Rialto, two theatres in West New York (N. J.) controlled by the same interests, are now being booked by Eli Hobel. Both play one and two-day dates, the latter house using vaudeville for Saturdays and Sundays during the summer. Hobel will take over claims was cooked up by the

hooking of the Courtland, North Bergen, N. J., starting next week.

Melissa Ten Eyck and Max Wiles sailed for Europe Tuesday (June 2). Wirth-Hilmenfeld secured the European engagement.

EQUITY ELECTION TODAY.

(Continued from Page 1)

vote—which is claimed to be valid for Lockjaw.

Not satisfied with the disbursement plan, the Equity administration, which is solidly behind Emerson's candidacy, sent out a postal card Saturday advising Equity members that ex-Vice Chancellor Lane of New Jersey, a lawyer, had authorized the A. E. A. to announce that "any member in good standing and not in arrears for dues, whether in New York or not who is unable to attend the annual meeting, may vote by delivering his ballot to the Recording Secretary of the A. E. A., 115 West 46th street New York, before the count of the ballot is finished; also that any member who has voted before the meeting may vote again at the meeting, and the ballot cast at the meeting will be the ballot counted."

Despite the opinion of Vice Chancellor Lane, Lockjaw claims he has legal advice that any Equity member voting twice will be doing so illegally. According to Lockjaw's adviser, such double voting would render both ballots void. The idea of the double voting thing, Lockjaw claims was cooked up by the

WHAT IS IDEAL VAUDEVILLE BILL?

Readers Asked to Submit Opinion.

Variety is receiving letters in every mail in response to the question, "What is an Ideal vaudeville bill?" The letters should be addressed to Ideal Bill Editor, 154 West 46th street.

They will be printed as nearly as possible in the order in which they are received. Programs should be selected with the following points borne in mind: Eight or nine big-time acts, from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Submitted by Pauline Cook:
Fink's Mules Carson Sisters
DuFor Bros. Phina and Pinks
Whipple, Hues. Victor Moore Co.
Torn Co. Dickenson and
Demarest and Deagon
Collette Meeson Family
Ava Comedy 4 Santos and Hayes
Santley-Sawyer Alice Lloyd
Co. Weston's Sea
Glenn and Jen- Lions
kins Four Readings
Miss Cook was third prize in
Variety's last Ideal Bill contest in
1911.

Submitted by James F. Heidt-
berger:

The Earles Intermission
Gallagher and Billy Gleason
Rolley Rooney and Bent
Revue
Val and Ernie Brendel and Bert
Shannon Elly, the Marvel
Claude and Fan. Rio Usher
A strong show with plenty of
comedy. All of the acts are well
known, except the closing one. It's
an expensive looking array.

Submitted by Edna Holmes:
Anderson and Intermission
Yvel Buzzell and Par-
Nelson and Cro- Reese Ails.
min Bond
Low Briss and Madge Miller and
Co. Bond
Demarest and Belle Baker
Collette Jordan Girls
Imhoff, Conn and Coreene
Coreene

Miss Holmes figures this bill will
cost about \$4,000, and says we can
call off the contest as her entry will
win sure. She may have an ace in
the hole about the cost, or may be

submit for psychological reasons.
According to Lockjaw, the adminis-
tration of which Emerson is a part,
will read a favorable report
of the year's activities of the
Equity. An attempt will then be
made to stampede the meeting to
vote solidly for Emerson, Laemmle
states, on the ground of the good
work performed by the Equity.

The campaign which closes today
has been conspicuous for political
treachery that would shame a Tam-
many veteran," Lockjaw said in a
statement issued Wednesday. An
illustration of the methods used
against him, Lockjaw claims several
adherents of the Emerson faction
have asked that he (Lockjaw) be
defeated for three reasons: first
that he (Lockjaw) is a Catholic,
second, that he is a Sonn Poiner, and,
third, he drinks to excess. Harris-
son Brockbank, a councilman can-
didate on the Lockjaw ticket, was
approached recently by an English
actor who advanced the three rea-
sons above mentioned why Lock-
jaw would not make a good presi-
dent for the Equity. Brockbank
who is an Englishman, informed
Lockjaw of the circumstances and
offered to issue a statement that
any religious or political beliefs of
Lockjaw had nothing to do with the
present campaign, and he (Brockbank)
would stick to the Lockjaw ticket to the
finish.

In discussing the alleged pro-
paganda section of the Emerson fac-
tion were claimed to be using
against him, Lockjaw said, "I am
not first and last an American, I am
a Catholic. I wish I were a better
one. As regards the claim that I
favor Irish freedom, I believe the
peace council declared for the self-
determination of small nations. I
agree with our government. I don't
think we should be selfish with
freedom. If we are honest and gen-
erous we ought to want everybody
to have it. I believe in a free Ire-
land, a free Poland and a free Fin-

land growing. It figures over
\$4,000.

Submitted by Myron B. Ossensky:
Bellafair Bros. "Dollars and
Dugan and Ray-
mond" Avon Comedy 4
Mons. Adolphus Lee Beers
and Co. Harry Houdini
Walter Browne

Mr. Ossensky evidently has a good
memory. Houdini hasn't played in
vaudeville in several seasons. Mons.
Adolphus may be a big timer, but
the Ideal Bill man has failed to
catch him at it.

Submitted by Harry J. Steiner:
Geo. N. Brown Royal Gossotypes
Barnardi and DuFor Bros.
Duffy Belly Ward and
Mr. and Mrs. Co.
Jimmy Barry Morris and Camp-
Santos and Hayes ball
Meeson Family Harry Carroll
Intermission Review
Harry Green and Intermission
Co. Juliet
Belle Baker Jack Wilson and
Anita Friedland Co.
and Co. Jason and Haig
Jason and Haig look mis-spotted
closing a show. One of the bills
would cost nearly \$5,000.

Anonymously submitted:
Joe Jackson The Miracles
Savoy and Bron- Muller and Fran-
ces ce
Bennett and Sophie Tucker
Richards Rockwell and Fox
Irene Franklin Irving Berlin
Farber Sisters Mahler and
Wm. Rock and Moyers
Co. Ge
Owen McGivney Nora Bayes
Prisse
Dainty Marie

The bills are laid out all wrong.
The second "Ideal Bill" makes us
suspect that Anonymous is a
song plunger.

Submitted by Boyd Evans:
Royal Gossotypes Lew Diskstader
Laurel Lee Rooney-Bent Re-
Bert Baker and vus
Co. Brendel and Bert
Val and Ernie Johnson, Baker
Shannon and Johnson

Looks good on paper and should
play smoothly. Also qualified from
the financial standpoint. Plenty of
variety, with the Revue adding the
necessary flesh.

"As for drinking to excess—it's
rather hard to get nowadays."

The introduction of the racial and
religious thing is not charged to
Emerson, but to certain English ac-
tors who have long disliked Lock-
jaw, for reasons best known to
themselves. Lockjaw has frequently
said—"If this country is good
enough for a man to earn his liv-
ing on, it is good enough for him to
become a citizen." Similar rep-
rimands were expressed last week
by Jim Weber, president of the
American Federation of Musicians,
which permits no one to make an
application unless he has taken out
his first papers.

Two English actors, one in
America for 20 years and the other
for 30 years, and not citizens, are
reported to be the ringleaders of the
religious and racial propaganda.
There is, however, a considerable
element of English actors in the
Equity who, above all else, believe
in fair play and strongly deplore the
attempt to beat Lockjaw on the
religious and racial issue.

It is understood that since the
introduction of the racial and
religious thing, many Americans as
well who were not particularly in-
terested in the campaign have de-
termined to vote for Lockjaw, as
they also believe in fair play. Lock-
jaw, in speaking of the racial and
religious issue Wednesday afternoon,
mentioned a similar circum-
stance that came up in the James
J. Blaine presidential campaign 20
years ago, when the Rev. Mr.
Burchard on the eve of election
issued a statement saying the Dem-
ocratic party was a combination of
"Hrum, Romanism and Religion."
As a result of Burchard's unfortu-
nate statement, Blaine, the Repub-
lican candidate, was snored under.
It is possible the same reflex action
might occur in the present Equity
campaign, according to sentiment
expressed along Broadway this
week.

SHUBERTS BUILDING TWO THEATRES IN CINCINNATI

One of Them Will Be Named in Memory of George B. Cox—\$500,000 for Property—Work Will Begin Immediately at Approximate Cost of \$1,500,000.

Cincinnati, June 2.—Mrs. George B. Cox announces that one of the twin theatres which the Shubert Theatrical Co. contemplates building in Cincinnati, will be named after her late husband. Both houses will be erected on the site of the old T. M. C. A. building at the northwest corner of Seventh and Walnut streets. According to present plans, the George B. Cox Memorial Theatre will be constructed largely of marble, and is to be patterned after the Maxine Elliott theatre in New York.

Attorney Ben Hedingfeld, representing the Shuberts, completed negotiations several days ago for the purchase of the property, which comprises 234 feet on Seventh street by 100 feet on Walnut street. The cost of the property was about \$500,000.

Work on the two theatres, costing approximately \$1,500,000, will begin immediately. The theatre on the corner will be the larger, containing 2,000 seats, and will be used for musical comedy and spectacular productions. The Cox Memorial theatre is to have 1,200 seats and will be devoted to dramatic offerings.

The Shuberts intend to book attractions for two weeks at each of the houses.

IN DOUBT ABOUT MARRIAGE.

Huber Secures License, But Wants It Kept Secret.

Syracuse, N. Y., June 2.—Whether Paul Daugherty Huber, with the Knickerbocker Players at the Empire, decided the proper way to secure publicity for his wedding was to request the local papers to remain silent about his license, of course, is his own affair, but that's the way he went about it.

Yesterday Mr. Huber, with Lillian Adele Wells, of Greenwood, Miss., appeared at the city clerk's office, securing a marriage license. Both are 24 years old. Huber lives in Wilkes-Barre, Pa.

Following, Huber called the newspaper offices, asking nothing be said about the license until he made up his mind whether they would use it. Mr. Huber added he did not want the report to spread too fast until he decided.

Up to this afternoon he seemed still in doubt.

"THE ACTOR" CHANGES

No Longer "Official Organ"—Now "Devoted" to A. E. A.

Chicago, June 2.—In its second issue, "The Actor," the new theatrical weekly published here, changed its billing to "Devoted to the Interests of the Actors' Equity Association." The first issue said it was "The official organ of the Chicago Actors' Equity Association." There is no such society.

The staff remains the same with J. Marcus Keyes managing editor. Keyes is the local representative for the A. E. A.

The policy of the paper has not been altered. It carries news and criticism and in the general layout follows the customary lines of the several local theatrical weeklies which have preceded it in this city.

The A. E. A. is said to have justly ordered Keyes to withdraw the unauthorized line. Paul Dulcet of the governing board, who returned to Chicago when the A. E. A. in New York heard what Keyes had done, ordered the change shortly after arriving here.

POSTPONE "CINDERELLA"

The Shuberts were to have presented their new Winter Garden show, "Cinderella on Broadway," at the Nixon, Atlantic City, June 7, but were not ready and decided to postpone it until June 14.

Then it was discovered Ziegfeld's new "Follies" would be at the Apollo that week and so the Winter Garden piece opens at New Haven, June 9.

REPORT "SCANDALS" SHOW SUPERFINE

Correspondents Report Dialog Suggestiveness.

"The Scandals of 1929," George White's second production under the "Scandals" title, opened at Washington May 26, and is playing Atlantic City this week. The show starts its New York run at the Globe next week.

Reports to Variety from both cities say the production is superfine, but each correspondent mentions suggestiveness in dialog, particularly by Lou Holtz and Jack Rose. White does not appear until near the end of the performance, when he proclaims himself the greatest dancer in the world. He does a few steps in proof. Immediately afterward there is a chorus number in which groups of a few girls each do the same dances much better than White.

The production was mentioned from Atlantic City as equaling anything the "Follies" has ever shown. One "spider web" set is said to weigh 20 tons. That set delayed the opening in Washington from Monday until Wednesday.

The White show last season when opening at the Liberty was reported in need of much fixing, which was attended to, the show going along through the season as about the biggest winner in the musical comedy line.

TWO A WEEK
In Binghamton for Summer Stock Run.

Binghamton, N. Y., June 2.—The coming of the Somerville Players to the Stone Opera House for a summer run and the transfer of the Stone's present program of pictures and vaudeville to the New Binghamton was announced today.

The Players are headed by Anne Dronough and Carroll Ashburn, and includes also Booth Howard, Andrew Baird, Gertrude DeMont and John Gordon. James A. Doyle, for six years w. i. the Albee Stock at Providence, will direct the company. Clyde K. McArde, permanent manager of the Players, and H. M. Addison, local manager for O. B. Hathaway, will share the joint business responsibilities.

"RABBI'S MELODY"
Chicago Police Keep Crowd in Line at Box Office.

Chicago, June 2.—"The Rabbi's Melody," the great Yiddish musical comedy success, opened here at Cicikman's Palace, advertising the original cast.

It took a wagonload of police to keep the crowd in line at the box office.

"FOLLIES" OPENING.
Premiere at Atlantic City, June 21, at the New Amsterdam.

The Ziegfeld "Follies" is now set to open Tuesday, June 15, at Atlantic City. Plans for the show bring it into the New Amsterdam, New York, the following Monday (June 21).

The opening date of the new Winter Garden piece are about the same out of town and in New York, though the Shubert show will not debut at the matinee.

BELASCO CLOSING.

David Belasco's production of "The Son-Daughter" will close its long season at the Belasco June 13, not wishing to risk the hot weather with so big a production.

It will probably reopen the season at that house about Labor Day.

\$20,000 SILL BENEFIT MONEY GOES IN TRUST

Committee of Three Is to Disburse the Funds.

The money netted from the benefit for William Raymond Bill, amounting to \$20,000, has been given in trust to a special committee appointed by the general Bill Benefit Committee. The funds are to be disbursed in an unique way.

The special committee of three is made up of Henry Young, Hennoid Wolf and John Touhey. All hospital and doctors' expenses will be taken care of. It is estimated about \$14,000 will be required. Bill is to receive a sum weekly equal to his salary until such time as he is able to resume activities. When he does return to work, should his salary be less than that earned before his leg was amputated, the difference is to be made up weekly from the fund. Should his old salary be secured by Bill, the balance in the benefit fund is to be kept in care of the committee until such time in the future when he might again become incapacitated.

The money cannot be disbursed except by check signed by two of the three committee men.

The plan of disbursement was devised by John Pollock.

APPOINT RECEIVER FOR PRODUCER CORT

Must Satisfy \$1,100 Helen Weir Judgment.

Arthur F. Driscoll, of O'Brien, Malivinsky & Driscoll, had a receiver appointed for John Cort last week before Justice Schenck in the City Court, to satisfy a \$1,100 judgment in favor of Helen Weir against the producer on breach of contract.

In the supplementary proceedings it was discovered Cort's sole assets to be a \$15,000 policy and a \$75 weekly income from the Cort theatre. He stated he was in no wise financially interested in the seven shows he had put on the past year—"Paddlers Three," "Listen, Lester," "The Whirlwind," "There's a Crowd," etc—but only received \$100 a week from each. His income from the Standard theatre has also disappeared with the sale of the property to R. K. Blumberg.

Hon. Charles D. Donohue is the receiver.

WOODS' PICTURE CLAUSE REJECTED BY PLAY COMPANY

"Star Sapphire" Contract Provided Against Loss on Road—Recovery Through Picture Rights—Leads to Business Severance Between the Parties.

EXPAND STOCK HOUSES IN WEST

Tom Wilkes to Add Two to Denver Circuit.

Denver, June 2.—Tom Wilkes, head of the Wilkes Players, which now has stock theatres in Denver, Salt Lake City and Seattle, has announced that he intends to expand the present organization to a circuit of 16 to 18 theatres by the end of the year.

Mr. Wilkes arrived here from Los Angeles last week and, in company of Ben Ketcham, manager of the local Denham, a Wilkes house, left for Kansas City and Omaha, where it is understood, the first two houses will be taken over.

Returning to Denver Mr. Wilkes was unwilling to comment on the results of his trip other than that they had been favorable.

Companies on the Wilkes circuit will not move from place to place, but will remain as fixtures as far as possible, since it is the opinion of Mr. Wilkes, based on long experience in stock work, that a company which would succeed must stay in a city for an extended time.

BENNETT'S VACATION.

Richard Bennett has announced he will leave the cast of "Beyond the Horizon" for a rest. He proposes to make his vacation effective June 21.

With his going it is likely that the show will close, although plans for a substitute in Bennett's place are vague. He will resume with the piece in the fall.

GROLL NATIONAL HEAD.

At a board meeting of the National Amusement Co., operators and owners of the National, Boston, held in the offices of P. P. Shea last Friday, Charles W. Groll was elected president, Frank D. Shea, treasurer, and George L. Nicolai, secretary.

A. H. Woods and the American Play Co. have gone to the mat over the question of a new picture clause which Woods placed in one of his contracts for a play which he secured from the American. The result is that Woods has informed the American he does not care to have it submit any plays to him in the future.

The clause that caused the trouble provided in case a play known as "The Star Sapphire" (which Woods had secured from the company) lost any money in its preliminary tour on the road before shown in New York, that that amount of loss was to be deducted from the price received from the sale of the picture rights of the play before Woods made settlement with the author.

The contract was accepted by the American in the case of "The Star Sapphire," but when Dick Maddie submitted another play to Woods, he is reported to have stated none of the loss on the road could be mentioned on this occasion. Woods accepted it and, later, is said to have sent a letter to the American company to call all deals off, returning "The Star Sapphire" and forfeiting advance royalty paid.

BILTMORE FOR CARUSO

Tenor to Live There, Beginning Next Season.

The New York home of Caruso next season is to be at the Hotel Biltmore. The tenor has lived at the Knickerbocker since that hotel was opened, but with the passing of the establishment was forced to seek new quarters. The manager of the Biltmore made a special trip to Cuba, where Caruso was appearing, and signed him for the 19th floor of the Biltmore for next fall. During the summer Caruso will live at Southampton, L. I., where he has taken one of the shore places.

With the passing of the Knickerbocker is a bit of interesting history regarding the hotel. When the doors were first opened Rogers had invested just a little over \$1,000,000 in the furnishings of the place. This amount was paid off in a little more than two years of running.

The furnishings that he brought from abroad have increased in value and the sale will bring a return on a great many of the furnishings that will be greater than the original cost. There are 500 French clocks used in the rooms. When originally bought they cost \$50 each in France. To-day they are quoted at nearly \$100 each. The Polo furniture, especially made for the hotel in Philadelphia, could not now be duplicated for the amount it originally cost and will undoubtedly touch that figure at the sale.

MUSICIANS' WAGE SCALE

Contract Between U. M. P. and Musicians Ends July 1.

The meeting of the musical committee of the United Managers Protective Association called for yesterday afternoon was postponed until yesterday. The committee consists of Ligea Johnson, Ralph Long, A. H. Aaron, Mark Lechner, F. X. Hope, William Oviatt, Lyle Andress.

The contract between the U. M. P. and the American Federation of Musicians runs out July 1. The committee is trying to reach some form of settlement with the musicians on the demands that the organization made.

An increase of 10 per cent, over the present scale was turned down by the musicians.

"THE BAT" DUE JUNE 14.

Waggoner & Kemper's new attraction, "The Bat," bringing the two partners back to the legit after an absence of several years, is scheduled to go into the Playhouse for a summer run.

The date set is June 14.



MISS ELSA MAY
"THE PRIMA DONNA DAINTY"

Elsa May returns to New York, having completed a successful run as leading woman in the Fred Stone "JACK GLANTHUR" comedy.

Miss May continues her voice culture in preparation for a Broadway production, several offers for which she is now considering.

PERMANENT ADDRESS: 101 SEVENTH AVE., ROOM 106.

SCARE ON SHUBERT BREAK FLOPS WITH NEW YORKERS

Western Explosion Peters Out When Principals Are Pinned Down on Return—Selwyns, Harris and Hopkins Have Had Alliance for Year.

The talk given Percy Hammond by Archie Selwyn in Chicago and reproduced in type by Mr. Hammond started nothing in New York. Selwyn said in Chicago that the Selwyns, Arthur Hopkins and Sam Harris would break away from their current booking connections. That was important. In New York Mr. Selwyn qualified the statement to make it eight years hence for the Selwyns. That was unimportant. Other producers predict a break long before then.

The Selwyns, like other legit producing managers bound unto the Shuberts, with or without, are not making any especial efforts to boost the Shubert system, but the Selwyns, like the others who might do something if breaking away, are tied down to the Shuberts through agreements that cannot be lightly thrown over.

Booking Contracts.

That may be one of the reasons why the Shuberts very recently, when the Selwyns failed to call for their Shubert booking contracts for next season, sent the contracts on the day the Shubert-Selwyn agreement called for to the Selwyn office in an express wagon. They almost made a load.

Some weeks ago Lee Shubert sold through Variety none of the producing producers could leave within the next five years. "Arch" gives Lee three more on top of that. Lee must have heard about the chumminess of Selwyn, Harris and Krueger. The first day A. L. Erlanger had Archie Selwyn on the golf links the Shubert secret service got its orders. Besides golf, Erlanger and Selwyn have been lunching. That much stuff with Erlanger always means something, and prohibition doesn't seem to have stopped it.

Onlookers say Archie must have forgotten the day he went to see Erlanger about the Selwyn theatre, the day before he saw Shubert. Archie strode into Erlanger's office and stated he needed \$200,000 to build a theatre (Selwyn) on 43rd street. Erlanger asked him to read that last line over again, then demanded to know by what right he was building a theatre before asking Erlanger. Selwyn replied, he didn't know it was as bad as that, and as he picked up his hat repeated about that couple of hundred. Erlanger said to stop kidding, or something like that, and added that when Arch finished the theatre he would bring it to Erlanger anyway. Then Selwyn called on Lee Shubert, and striking Lee on a day when money seemed to be flowing easily, Lee slipped Arch the coin.

Things Happen.

After that several things happened, chief among which were that A. H. Woods, Comstock & Grot and maybe others, entered into contracts with the Shuberts. Each of the producers thought he had gotten the best of it and better than the other fellow, but none has bragged about it of late. Whether they all would drop and take Cohan & Harris with them or whether they have decided that to hellier a little may make it easier doesn't come out during the many discussions, but that some of the Shubert producers are saying the Shuberts are now what Klaw & Erlanger were need not be denied by those who say it, even if the Shuberts do object to the expression.

There is a strong bond of sympathy between several legitimate producing firms, based on business reasoning. To what extent that will affect the present legit booking conditions cannot be guessed out, but nothing will happen for next season. It is too late for that now.

Working Agreement.

Selwyn said in New York there was and had been a working agreement between himself, Harris and Hopkins for over a year. This combination would continue, he stated, and that while there was no idea of the trio coming out and directly fighting any faction in the theatrical field the alliance was one for their mutual protection.

On the question of theatre, he said that both he and Sam Harris would continue to build theatres in

"SYMPATHETIC TWIN" STOPS IN BALTIMORE

Carle Surprised—Claims Registered With A. E. A.

"The Sympathetic Twin," the new musical show, with Richard Carle, recently sent out by Alexander Johnson, returned to New York Sunday, having stopped without notice Saturday in Baltimore.

Notice of closing was not posted until the night show was over. Carle was as much surprised as the company, the piece having been booked for this week in New Haven. Salaries are said to be owing many of the players and claims were registered with the Actors' Equity Association this week.

The show was in trouble in Washington. A considerable sum is alleged to have been advanced by a man named Regan of Joliet, Ill., whose daughter was connected with the production. Carle is said also to have invested several thousands along with his wife before the show went out.

Salaries are claimed due from last season, when Johnson had Carle out in "Sunshine," and several cast members were retained in "The Sympathetic Twin" with money due them. Carle himself is said to have owing from last season something like \$15,000. He is reported to have offered to buy Johnson out for \$10,000 cash in addition, but a larger sum was asked. Another player who was with "Sunshine" and was in the "Twin" cast is said to have \$600 due from the "Sunshine" season.

NO INTEREST IN "IDEA"

Oliver Bailey Denies \$5 P. C. in Cook's Play.

Oliver Bailey denies he is financially interested in Charles Emerson Cook's new play, "An Innocent Idea," it having been reported that Bailey had 25 per cent of the show last week. The attraction is playing at the Fulton, controlled by Bailey. The "idea" has a good idea. His first act is considered excellent. The attraction in total has little or no chance in its present form.

Cook has tenancy of the Fulton through an arrangement with the Lewison Brothers, who took the house under a 10 weeks' guarantee for Claude Buerham for the latter's "The Housemaid," which proved a failure. The Lewisons have the house until June 30, after which date it is due to go dark. "The Innocent Idea" is playing terms with the Lewisons.

Bailey has had a successful season with the Fulton. The house has booked a number of attractions, all going in on guarantee arrangements.

CORTHELL FOLLOWS BERNARD

Herbert Cortell, who has been out with "Fifty Fifty, Ltd." will replace Sam Bernard in "As You Were" at the Central June 16. Bernard has been anxious to withdraw for several weeks, and recently contracted laryngitis, which sent Dick Bernard into the show for several matinees lately.

There is no special call for dialect in the Bernard role of "Weiss-Waflestein." It was done straight in England.

BACON WRITES "HOW COME"

A musical piece called "How Come," with the book by Frank Baron, the actor, and music by Leon de Costa, is looked upon as an ultimate production of A. L. Erlanger's, according to a report.

towns where they figured they could do so profitably, so that they would be assured of desirable time in the bigger cities where the demand for time by other producers received preference over them through contracts.

SHARPE QUILTS AS GARDEN MANAGER

May Act in Similar Capacity for "Brevities."

Stanley Sharpe has resigned as manager of the Winter Garden and leaves next week. In charge of the big Shubert house for the last nine years, Sharpe is credited with being one of the few men who could hold down the Garden job in conformity with the Shubert idea. In addition to having charge of the house, Sharpe was manager of the Garden shows while they remained in New York.

Sharpe and Al Jones have been close friends. When Jones was disengaged two years ago and took a sudden vacation, Sharpe accompanied him. At that time Sharpe resigned from the Garden job, but subsequently returned when Jones entered into a new contract with the Shuberts. It is said it was through Sharpe's influence with the black-faced star that the contract was consummated.

Sharpe is mentioned as manager for "Broadway Brevities," which George and Rufus Leblaire are to produce late in the summer.

ADLER WINS CASE AGAINST J. H. MEARS

A. E. A. Arbitration Committee Decides in His Favor.

The case of Felix Adler versus John Henry Mears came up for a hearing before a special arbitration committee in the offices of the Actors' Equity Association Tuesday. By a vote of two to one it was decided Mears must continue to employ Adler with "The Midnight Whirl" until the show finishes its season.

Adler was given a two weeks' notice, effective June 5, although he (Adler) held a run-of-the-play contract.

The matter was brought to the attention of the Equity. Adler selected Lyman Hess for his arbitrator, while Mears appointed Bill Orratt to represent him. George Trumble represented the A. E. A.

Mears based his right to extend a two weeks' notice to Adler on the ground the season ended June 1. Hess, for Adler, contended the season's end was not definitely set forth in Adler's contract. Hess and Trumble sustained Adler's point and voted accordingly. Orratt refused to endorse the decision.

"The Midnight Whirl" is now at the Shubert, Philadelphia, and will play for at least six weeks longer, either in Philly or on the road. Adler has been commuting daily between New York and Philly, helping Hess prepare his case.

According to the decision, Mears must either permit Adler to finish the season with "The Midnight Whirl" or pay him as long as the attraction plays, not to exceed a period after Sept. 1.

"PATTER" REHEARSALS

Rehearsals for "Patter Patter," the musical version of "Caught in the Rain," which Arthur Klein will produce, will start next week. In the cast are Charles Nuggles, Watson D. Fletcher, Jack Squires, Virginia Flanagan, Stanley Poole.

While William Collier is to have a hand in the staging of the piece, Howard Short is to direct the show and Carl Randall will put on the dances.

MARJORIE RAMBEAU SAILING

A sailing date of June 26 has been selected by Marjorie Rambeau to start for the other side.

Miss Rambeau will return and go out with "The Sign on the Door" next season.

Saxon Kling in Legit Show.

Saxon Kling, a graduate of the Washington Square Players, has left "Shaving" and is rehearsing for the forthcoming Comstock & Grot production of Guy Bolton and George Middleton's comedy, "The Cave Girl."

Hopper Closing "Better Ole."

Chicago, June 2.
"The Better Ole," with DeWolf Hopper, closed its season last night at Minnefield, G.

BROADWAY'S 36 ATTRACTIONS USHERING IN MONTH OF JUNE

Three Shows Cutting Operating Cost by Changes in Stars and Featured Principals—Tuesday Night's Business Does a Flop Following Holiday.

Broadway's legitimate bunch of offerings add into June going with 36 attractions still on the lists.

The feature of the week was the changes arranged for substitution of featured players in several successes, the main idea being to effect a reduction in operating cost and the subsequent added strength to prolong runs. More important was the reflex of the box offices in New York and throughout the country Tuesday night, when business performed a head dive. There were a few exceptions, but they only proved the rule. Arrival of the first touch of hot weather and the extra performances on Decoration Day (Monday) figured in the slump. Managers expect business to rebound for the fresher offerings, but the slump will be sure to effect a process of elimination for the older attractions.

Cast substitutions were not entirely designed to reduce expenses. In the case of "Irene" Adele Howard stepped out of the star role because of a throat affection and was replaced by Adeline Patti Harrold, a daughter of Orville Harrold. Miss Harrold made an excellent impression Monday. She has understudied in several shows, but "Irene" counts as her first time in a speaking part. Business with that show has not slipped from its capacity pace. Fay Blaster withdrew from "East Is West" on Wednesday. Nancy Fair going into the role of "Ming Toy." Miss Blaster will rest until the show goes on tour in the fall. "West Is West" will, however, continue at the Astor indefinitely. Sam Bernard leaves "As You Were" next week. Herbert Cortell replaces him. The change should give the show an extension into July at the Central. It is not settled whether Bernard will tour with the piece.

"Scandals" at Globe.

George White's "Scandals of 1926," the third of the summer shows, Joe at the Globe Monday, was opened for its premiere next week up until Wednesday. It was practically decided on, however, by the Shuberts to bring in "Susan Lenox" at the 44th Street, that premiere being fixed for Tuesday.

The number of departures for this week was an unknown quantity. The three announced withdrawals are sure of company. There are 13 houses dark now, that being about 27 per cent. of the total list. The side street houses indicated their location handicap by preceding others in closing for the season. But Broadway, too, has a brace of closed houses in the Empire and Globe, the latter reopening next week. "The Passing Show" will leave the Winter Garden closed for at least two weeks until "Cinderella on Broadway" is ready. "Macbeth" will darken the Park and "33 East" vacates the Shubert after a two week repeat date. "The Wonderful Thing" was an added closing last week, it suddenly stopping at the Playhouse last Saturday.

Change at the Shubert.

The Shubert will remain open, "Scandal" moving up from the 39th Street, indicating that "Page Mr. Cupid," designed for that house, will be held over or closed. "Scandal" in the larger quarters provided by the Shuberts will be cut-rated and its run stretched into the summer. This attraction is in its 36th week, which ties with "Clarence" in joint of run for the season's plays. The latter attraction is now being packed and will leave shortly. "The Gold Diggers," which leads the field of non-musical shows, is running in its 36th week. The actual run leaders are "Lightnin'" in its 36th week at the Gaetano and "East Is West" in its 76th week.

For the first time in a number of years Decoration Day proved perfect weather. Almost all attractions had extra matines, gambling on rainy weather. One or two shows called off the matines because of poor attendance, but most shows did surprising business for so late a day, the visitors providing the bulk of the audiences. The regular Wednesday matinee was dodged by three attractions giving Monday afternoons shows, keeping the number of

within the eight performance limit.

The "Police" is set for Broadway premiere June 21, about which time the Century Roof opens with an 8:30 and midnight performance, there being two different revues. The "House" will be called the Century Promenade.

Flop in "Buy Market."

The past two weeks have witnessed an awful flop in the "buy" market as far as the New York theatre ticket agencies are concerned. From a list numbering a score has been a drop to nine buys running for the current week. Correspondingly the list in the cut rates has grown until there are 15 shows listed at reduced prices this week.

The weather the last couple of days is taken as an indication that things are going to be mighty tough theatrically along Broadway this summer and the agents for the greater part are discussing the possibility of laying off of buys altogether except for a few of the more fire summer musical shows such as "Scandals of 1926," "The Police" and "Cinderella On Broadway."

The boys that are still running are "Not So Long Ago" (Doubt), "As You Were" (Central), "Flora Dura" (Century), "Honey Girl" (Cohan and Harris), "The Night Boat" (Liberty), "Gold Diggers" (Empire), "What's In A Name" (Albee), "Hi Wynd Carnival" (New Amsterdam) and "Islands" (New Haven).

In the cut rates agency orchestra seats were on sale for "His Chinese Wife" (Belmont), "Martinique" (Rivoli), "The Storm" (42nd Street), "Jane Clegg" (Garrick), "Clarence" (Hudson), "Hole In The Wall" (Morosco), "Sign On The Door" (Hepple), "Huddles" (Selwyn) and "Passing Show" (Winter Garden). Balcony seats were selling for "Scandal" (39th Street), "33 East" (Shubert), "All Bound Eve" (Mazine Elliott), "What's In A Name" (Lyric), "Foot Loosie" (Greenwich Village) and "Betty Be Good" (Cohan).

ELsie Janis' VACATION

To Spend Summer on Thames Houseboat.

Kris Janis sailed for France on the "Adriatic" May 29 for a vacation. Her absence in her overseas tour was a huge success and could have been prolonged indefinitely but for the star's health.

This is the first vacation Miss Janis has taken since the war. Her efforts in entertaining the American soldiers at the front earned her the recommendation to the Secretary of War for the Distinguished Service Medal by 10 general officers of the American army.

After two weeks in Paris Miss Janis will go to England, where she will spend the summer on a houseboat on the Thames. Her plans contemplate an appearance in Paris in a new show that is being prepared for her and in which she will play in French.

Later Miss Janis will do a new show with Sir Alfred Butt in London, after which she will return to America.

TEDDY GERARD HERE.

Discussing American Engagements.

Theodore Gerard, familiarly known as Teddy, is at the Chateau Hotel. He crossed over to the side to discuss with A. H. Woods the possibility of appearing in a production and also to look into other offers made to her on this side.

She has also been offered the Delvina role in "Aigur" on the other side but has come to no decision.

Brown Replaces Glendinning.

Boston, June 2.
In "I'll Say She Does" at the Shubert, Harry Brown has replaced Ernest Glendinning.

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (25th week). Receipts second among the non-musical money getters, with gross under \$14,000. Has slipped during the last month, but looks good for all summer if management decides on continuance.

"All Soul's Eve," Elliott (4th week). Can't hang much longer and will slide out with other attractions whose business has declined to mediocre. "All Soul's Eve" has shown no strength since opening.

"An Innocent Idea," Fulton (2d week). Looks like another failure for this house. Takings thus far denote weakness. Called off Decoration Day matinee when only handful were in.

"As You Were," Central (19th week). Hit \$14,000 last week. Was ahead of previous week at start, but dived at the close. Saturday matinee being markedly off. Herbert Corbett in. Management to keep show in as long as it shows profit. Better terms payable for summer try.

"Betty, Be Good," Casino (5th week). Hanging around the \$12,000 mark. Getting a little profit. Nothing listed to succeed and will remain as long as it betters an even break.

"Beyond the Horizon," Little (11th week). Has stood up excellently and stands a good chance of outlasting the remaining dramatic shows.

"Buddies," Selwyn (23d week). Ought to run into July. Drawing a profit and made good from the start. Counts as one of the most successful attractions. Due for Chicago mid-August.

"Clarence," Hudson (20th week). Down under \$5,000, but nothing decided on ending run. Show is posting with house, with both sides getting a little profit.

"East Is West," Astor (16th week). Got \$10,000 last week. Pay Hainter leaves soon this week, replaced by Nancy Fair. Will attempt summer continuance. Miss Hainter rejoins show for road in fall.

"Ed Wynn's Carnival," New Amsterdam (9th week). Not decided yet whether another house will be used this show when "Follies" arrives. Letter show due on June 12. Wynn's New York engagement a success. Last week a little under \$10,000.

"Famous Mrs. Fair," Miller (24th week). Slipped to a shade under \$10,000 last week. Up to Friday business was strong. Saturday matinee slumped, as was generally the case all along the line.

"Foot-Lesse," Greenwich (6th week). Still doing well considering small house and out of the way location. Might stay until "Greenwich Village Follies" is ready.

"Florodora," Century (9th week). Thus far this revival shows remarkable vitality. Running to a \$30,000 headway, but slumped last week. Summer continuation claimed for it, show remaining at Century.

"Gold Diggers," Lyceum (26th week). Leader of the non-musical attractions. No doubt of its ability to attract real profits throughout the summer. Only a question if principals go on vacation whether there will be a gap in the run.

"His Chinese Wife," Belmont (3d week). Doing well considering house. Had \$10,000 in last week.

"Hole in the Wall," Morocco (11th week). Show now playing percentage. Gross small, but enough to provide small profit to house and attraction. Due to slide out soon.

"Honey Girl," Cohan & Harris (5th week). Again beat \$17,000 last week. Demand strong, and show looks like another winner for Sam H. Harris. Ought to remain until fall.

"Jane Clegg," Garrick (15th week). Has several weeks more to go. Theatre Guild then closing its successful season. Guild has Garick under contract for next season again, making its third.

"Irene," Vanderbilt (29th week). Variations only in the amount of standing room from week to week. Adele Howard out and Adelina Patti Harrold, a newcomer, in leading role, starting Monday, when extra matinee was a sell-out.

"Lassie," Nora Bayes (9th week). Bounced up last week with gross around \$15,000, holding strong throughout week. Looks safe for summer run.

"Lightning," Gaiety (19th week). Broadway's marvel attraction still a great money maker.

"Macbeth," Park (12 weeks). Last week house going dark Saturday night. Summer show mentioned has not materialized, leaving Park available until fall.

"Martinique," Ellington (6th week). Playing along to fair business. With good terms attraction can run a while.

"My Lady Friends," Comedy (22nd week). Business has held up fairly since Clifton Crawford left cast. Scheduled to run through July.

"Night Boat," Liberty (18th week).

Bang-up business continues, gross being top for entire list with possible exception of "Florodora." Opened current week with \$5,000 on two performances (extra matinee Monday, Decoration Day). "Not So Long Ago," Booth (5th week). Held strongly until late last week, perfect holiday weather sending Saturday's receipts down. Got \$2,000, however, and has good chance to run through summer. "Passing Show of 1919," Winter Garden (33d week). Final week. Show goes to Detroit next week, arriving Garrick, Chicago, June 14. New Garden show due in three weeks.

"Scandal," 29th Street Theatre (32d week). Considering house of this size "Scandal" is one of the best money makers of season. In point of run it equals the strongest and has a good chance for summer stay. Moves to Shubert next Monday.

"Shavings," Knickerbocker (16th week). Got around \$9,000 last week. Can remain indefinitely, since nothing is listed to follow in Knickerbocker. Ought to run well into summer. Got \$1,200 Monday afternoon, which was better than night takings.

"Sign on the Door," Republic (25th week). Has three more weeks to go. Last week's gross \$7,500. Figures as fine road attraction next season.

"Son-Daughter," Belasco (39th week). Ready to close house.>Last to go dark next week.

"39 East," Shubert (3d week). Did fair business, which was about all expected for repeat date of kind. Did not have a losing week on road. Closes off Saturday. "Scandal" moving up from 29th Street next Monday.

"The Hellion," Cohen (14th week). Hit around \$11,000 last week. Has three or four more weeks to run. House under rental to William Hark for revue starting early in July.

"The Storm," 44th Street Theatre (36th week). Played to \$7,000 last week, which showed a neat profit for this five-person play. Summer continuance still claimed. "What's in a Name?" Lyric (12th week). Slipped again last week. Takings a little under \$11,000.

NEW BARRYMORE VEHICLE.

Lionel to Be Starred in O'Neill's "Gold."

It looks as if Lionel Barrymore's next starring vehicle will be Eugene O'Neill's "Gold."

The piece was secured by John D. Williams at the time "Beyond the Horizon" came into his possession. It is due in the fall.

PRESS STUFF.

The A. H. Woods office is figuring it will have any amount of concerted opposition on the part of the stock exchanges and the boards of trade, both in New York and Chicago, on the presentation in those cities of the new Samuel Shapman play, "Tomorrow's Price."

The piece is an expose of stock juggling methods, and the action is said to be based on the Keystone Tire and Stutts stock corners.

Chicago is to see the play in the very near future.

DIVIDED ON "POKER RANCH."

Chicago, June 2. The local critics are divided on "Poker Ranch," Clara Joel's first starring vehicle by Willard Mack which opened at the Olympic.

The star was unanimously praised. The piece, however, is generally voted an obvious misfire.

TO BUILD JOINTLY.

The Pines Brothers Aland Louis, and M. L. Goldstone, the jeweler former owners of the Lawrence, are to jointly build a new theatre in Cleveland for the one week. Alton Fleming will play the principal role in the stock production.

Gladys Archibald Playing Over Here.

Gladys Archibald, an English actress, has been engaged by Walter Hall for one of her shows scheduled to open in the fall.

Miss Archibald, prior to her participation on the English legitimate stage, was in the music halls. In numerous occasions she was on the same bill with Hall when the latter was an actor.

Broadway Brevities in August.

"Broadway Revue," the annual show to be produced by Rufus and George LeMaire, is to open at Atlantic City Aug. 23, running to the Lyric, New York, Labor Day.

CHICAGO RECEIPTS
IN SPRING SLUMP

Though Weather Ideal, Most Attractions Suffer.

Chicago, June 2. Business suffered a decided depression with one exception—the "Greenwich Village Follies," which took the impressive total of some \$22,000. All the hits slumped and the weak entries got next to nothing. Several changes were thrown in. The Auditorium, with Disney's opera movie, closed after one week of light trade that followed a fine opening. The weather was not warm for the calendar, and the city is in its record boom. But spring seems to be spring.

"Too Many Husbands" (Princess third week). This comedy switched the flavor usually shown in Chicago to typically British stuff, the light vehicle getting over almost immediately, \$10,200.

"Dear Me" (Cort, 16th week). The La Rue-Hamilton comedy with enough left to meager business, during around \$6,000. Mama's Affairs opened Sunday to capacity, with both Monday holiday shows sold in advance.

"Just a Minute" (Colonial, second and last week). This phenominal Cort flop drew \$3,000, amid its effects as jack and blow, leaving the house dark until Raymond Hitchcock is hurried in June 4.

"The Golden Age" (Blackstone, seventh week). The Patricia Collinge play kept alive by cut rates, \$6,200 profit for everybody concerned.

"Tea for Three" (Powers', second week). This return showed strength from the start, though not huge, \$6,000.

"Sweetheart Shop" (Illinois, seventh week). A mighty success with a moderate salary roll, making a fortune for Major MacGregor and W. M. Patch; \$19,000.

"Girl in the Limousine" (sixth and last week). Not a leading winner at any stage, finished mildly and closed; \$10,400; house dark for part of a week until "Tomorrow's Price," the Chapman-Wilde revival of "First Is Lost," with Taylor Holmes, comes at the end of the week.

"Forever After" (Garrick, seventh week). So strong that "Passing Show" was postponed a week; Alice Brady a big hit with the women \$11,000.

"Welcome Stranger" (Cohan's Grand, 23d week). Art is telling on this pronounced fortune-maker, but it is still sturdy and will pick up with big conventions; \$11,000.

"The Better 'Ole" (Olympic, third and last week). Departed to pennyante pickings, around \$1,000. Clara Joel in "Poker Ranch" opened Monday to big holiday crowd.

"Nights & Nights" (tenth week). This one never entered the local ranks of successes, and kept sliding, below \$5,000, and going out at the end of this week to let in the "Century Midnight Whirl," with Nan Halperin probably starred.

"Greenwich Village Follies" (Rudolak, third week). Capacity hit, \$12,000. Top price \$3.50, with \$1 Saturday and Sunday nights.

YOUTH PLAY TRYOUT.

Robert J. McLaughlin has selected the week of June 24 for the tryout of his new play "The Fire of Youth" by his stock at the Hotel O. H. in Cleveland. A. H. Woods has signed the rights to the piece. He will motor to Cleveland to witness a performance.

Macey Harlan has been selected for one of the roles when the Broadway production is made and he will appear with the stock company in Cleveland for the one week. Alton Fleming will play the principal role in the stock production.

COHEN'S SHOW CLOSING.

The George M. Cohen production, "Word of Honor," closes at the Montauk, Brooklyn, this week after two weeks on the road. Mary Ryan has been lending the cast.

Cohen is to reschedule the piece during the summer months and will try it again in the fall.

PEVAMP "DEARIE" BOOK.

The Lee Morrison production of "Dearie," a musicalized version of the former Lillian Russell musical "Wildfire," is to be placed in rehearsal in about 10 days.

Marvin Freedkin has furnished the the score while John Wilson is responsible for the rescheduling of the book and the lyrics.

Operation for Violet Fleming.

Los Angeles, June 2. Last week after the Thalia night performance of "The Flame," Violet Fleming became ill and the following day underwent an operation upon her eye.

Miss Fleming is recovering and expects to rejoin the company this week.

TICKET SPECS ORDINANCE.

Alderman Moore Would Have Box Office Prices.

Another ticket speculating ordinance proposed to the Board of Aldermen this week, Alderman Charles J. Moore, of Brooklyn, suggesting by resolution that the present ordinance, declared to be unconstitutional some months ago, be recalled. Moore proposes to require that all tickets be sold at the prices advertised at the box office and a higher price be declared a misdemeanor. The resolution was referred to the Committee on General Welfare.

Since the decision by Judge Reisly, which made the former ordinance inoperative, ticket agencies have been charging premiums in excess of 50 cents per ticket for attractions leading the list.

The ticket brokers do not fear the Moore resolution, saying so long as agencies buy tickets they have the right to resell at a profit, that also applying where tickets are con-

CALL THE DOCTOR.

Douglas Townsend Edward Murphy Josephine Thompson John Deering Catherine McKinney Lester Thomas Helen Martino Tom Walker Anna Springer Jane Wagner

Ship Moviegoers John Morris John Adams David Powers Charles Walker Freda Walker Anna Springer Jane Wagner

Washington, D. C., June 2. When David Belasco presents a new play there is a feeling that you are going to see the unusual, that the play is to be good, but somehow "Call the Doctor" wasn't unusual, and neither is it exceptionally good. When staging a Belasco play isn't right it is done with belligerence. His latest production, although possessing possibilities, in its present form does not look like a real success. The name of Belasco will naturally bring something to it, but when compared to his others it doesn't amount

"The Doctor" is devoid of all action, the story can be anticipated, and although many clever little what might be termed "sub-stories" run throughout, it rather tires. It is the old story of the man living up the love affair of the devoted wife and her husband, who is "slipping" and beginning to tire of her devotion. In this case, however, the "Doctor" is a woman, who advertises in "Vogue" as a "Doctor of Domestic Relations" and the wife sends for him. The same advice which has been given in many other plays is given to the wife; in other words, to play at the same game the husband is to frighten off the housebreaker with a frank statement that the wife doesn't care for her husband and wonders what the other woman sees in him. It all works out, without any unusual happenings, with the possible exception that the doctor falls in love with the lawyer of the husband.

Speaking of the cast is another story, however. It is exceptionally brilliant. Charlotte Walker is once more back with the man that first brought her fame, and she gives an excellent wife. Miss Walker hasn't done much of late, and if this play can be whipped into shape it will be a real "come-back" for her.

Janet Beecher as the lady doctor of hearts is in the essence of grace, refinement and loveliness. Her work in the Ritz act, the only one of the play worth while, was splendid. Fania Marinoff covered herself with many honors. This is also true of Mrs. Tom Wise, as well as the little Ned Martin on the maid.

Philip Merivale is as natural in his love scenes with Miss Beecher. His shyness was a work of art. He was the man of the world, but still the bashful, desiring lover. William Morris as the husband is still William Morris, while Jane Houston as the housekeeper, in a role calling for considerable singing, left room for criticism.

The piece, which was to have opened last week in Baltimore, is beautifully mounted.

Mr. Belasco was present for the opening, and in response to repeated calls came before the curtain, bringing with him Miss Jean Archibald, whose work the play is.

Belasco's "wizardry" will probably work wonders with the play before it sees New York for its first showing, but judging the performance solely on its merits alone tonight, a great deal of work will surely have to be done.

Marie.

THE POOR LITTLE RITZ GIRL.

Boston, June 2. Whether or not "The Poor Little Ritz Girl," the new musical farce which Lou Fields trotted out at the Wilbur last Friday night for its first performance on any stage, will ever become a hit could not be gathered from the first night. This performance simply showed a new and novel idea, however, in part from pictures, has been found, but it did not prove that this idea could be worked out successfully on the stage. The many merits of the opening rather indicated that it would require considerable combining of different scenes before the idea could be made to run smoothly.

Low Fields' name is synonymous with the show only as a producer. It is the show's misfortune he is not more intimately connected with it, but those responsible for the production have not lost an opportunity for his work, as far as can be observed. In places there are good in, it comes by Mr. Fields. This comedy act, however, in its length, was the big minus of the evening.

Credit for the book is given to Henry H. Miller. The lyrics by Robert C. Rodgers and the lyrics by Laurent M. Hart. William J. O'Neil is also given credit for the book on the book. Rodgers is a younger, recently out of Columbia University. Hart recently graduated from the Juilliard School of Journalism. He is said both are close friends of Fields son, Herbert, and whether "Daddy" sits down and just sits on the show to give his son's friends an opportunity to sit and put him into the picture. Fields has this mounted in a picture. At any rate, Herbert claims that while he is but a youngster he has learned to place some of the best works of music writers of ages far ahead of him to

(Continued on page 19.)

SUIT AGAINST GALLO SET FOR NEXT WEEK

Attachment Ties Up Jack Mc-Arthur's Money.

San Francisco, June 2. Hearing of the attachment suit of the Lambert Music Bureau of Portland, Ore., against the Gallo King-Bab Opera Co., is scheduled to take place next week in the Superior Court of Oakland. The attachment is the aftermath of a five weeks' engagement of the opera company at the Liberty, Oakland, and places in custody of the Sheriff about \$22,000 of Jack McArthur's money. He is the manager of the Te Liberty there.

According to the complaint, the opera company was under contract to the concert bureau for a 14 weeks' tour of the Pacific Coast at a salary of \$8,500 per week. Instead of living up to the contract, Bradford Mills, manager of the company, signed with McArthur for five weeks at the Liberty. During the engagement the breach of contract suit was filed and a writ of attachment was levied upon the \$22,000 claimed by the Lambert bureau as damages.

The writ and suit came as a surprise to McArthur who had not been informed of any existing contract. Despite this McArthur who guaranteed the salaries of the members of the company for the last two weeks of the engagement paid from his own pockets about \$4,000.

The company disbanded at the termination of the Oakland engagement and Mills departed for the east.

SUES FOR DIVORCE

Pearl Landers Whitney Asks for Divorce.

San Francisco, June 2. Mrs. Pearl Landers Whitney for the past two years identified with picture enterprises, has filed suit for divorce against her husband, Vincent Whitney, wealthy clubman.

MAKE COLUMBIA RECORDS.

San Francisco, June 2. The Columbia Phonograph Co. announced last week records will be made in this city. It will be the first phonograph company to invade the local field.

A three story building has been leased at Third and Bryant streets and will be ready for occupancy by Nov. 1.

REDMOND'S STOCK CLOSES.

San Francisco, June 2. The Ed Redmond musical comedy show closes a stock engagement at the Jose, San Jose, this week, to open at the Strand, San Diego, June 6.

With the Redmond company are Dave Lerner, Renice Gilman, Hobie Dean and Fred Wilson.

LLOYDS LOSE OPERA INSURANCE

Producers Were Guaranteed Against Rain.

San Francisco, June 2. Lloyds of London must pay to Auditor Thomas F. Doyle \$10,072.75, representing the loss sustained by a group of local men who attempted to produce the opera "Aida" in an open air pavilion in September 1916.

The opera was to have been produced for the benefit of several charitable organizations. Lloyd's insured against rain to \$25,000. It rained and by stipulation the opera was postponed until October 3 on the same conditions. It started to rain on that afternoon. The producers decided to produce the opera in the Exposition Auditorium.

Hall followed to collect the insurance. Two judges acting as arbitrators decided against the Lloyds, but stipulated the insurance company was entitled to be credited with the net proceeds of the Auditorium performance.

No appeal will be taken by the Lloyds.

KING'S ANNIVERSARY

About 1,100 Performances Given During the Year.

San Francisco, June 2. Will King observed his first anniversary at the Casino last week. During the year about 1,100 performances were given and 52 different shows presented, with complete changes of costume, songs and chorus numbers offered weekly.

NOTES.

San Francisco, June 2. The Roy Clare Musical Stock Company opened a three weeks' engagement at the Atkin, Marysville, last week with the new Hippodrome, Eureka, scheduled to follow.

Al Bruce opened as principal comedian of the Columbia Musical Comedy Company at the Columbia, Oakland, last week.

W. J. Murphy has succeeded Hal Reid as publicity representative at the Curran theatre. Reid left for Los Angeles to accept a position with Sol Lesser.

Mary Lewis is now with the Christie Comedies at Los Angeles.

The Masonic Lodge at Gilroy has erected a new picture theatre at a cost of \$75,000, which has been leased by A. C. Blumenthal & Co.

The Aladdin Stock is offering a double bill this week in "A Sleepless Night" and a comic operetta, "The Jealousy of La Barbeille."

Margaret Schaller (Mrs. Carl Landau) leaves next week for a three months' trip to the East.

Ethel Clyde, of the "20th Century," who was quarantined for diphtheria at Tacoma, is expected to rejoin the act, which is playing the Loew-A-II time next week.

Bob Cannefax, world's champion 3-cushion billiardist, defeated Al Jolson in a 30-point game at Gray's last week. The score was 30 to 22.

Bids for the wrecking of all buildings on the site of Lovre's new State have been advertised for by Ackerman & Harris.

The current attraction at the Palace in Oakland is "The Unknown Woman."

"SOLDIER" COMPANY.

San Francisco, June 2. A company has been organized by J. J. McArthur and Willis Gordon to present "The Chocolate Soldier" on the coast. The show will be known as "The New Bostonians" and open at Santa Rosa, June 6, for two weeks of one night stands, coming into the Columbia here June 21.

In the company are De Angeles, Quinn and Duffy, formerly of the Gallo Co.

YIDDISH STOCK CONTINUES.

San Francisco, June 2. The Louis Nusbaum Yiddish Company continues successfully in stock at the Garrick, where three performances are given weekly. David Levenson joined the company last week.

With the players are Ethel Doe, Peter Field, Bella Lawrence, Borchie Margolin, David Rhenholz, Abe Dorf, Leon Hennstein, Harry Hoffenberg, Louis Nusbaum. "The Greenhorn" is the current attraction.

PICTURE MAKES HIM CRAZY.

San Francisco, June 2. John Davidson, 21 years old, was suddenly stricken with insanity while witnessing a picture at the Tivoli last week. He went up the aisle and demanded of the woman at the organ that she let him play. He threw her to the floor and took her place. After striking several wild notes he leaped to the stage, announcing the end of the world was at hand. He was overpowered by the ushers.

REORGANIZE "BOOTLEGERS."

San Francisco, June 2. Jack McArthur has reorganized "The Bootleggers" with Eddie Harris, Eddie Gilbert and Johnny Sheehan featured. The show opened at the Liberty, Oakland, under the name of "Prohibition Pastimes" having been used by the stock of the Columbia in Oakland recently. It will be "The Bootleggers" on the road.

AL JOLSON'S WIFE FRIENDS WITH HIM

Reconciliation Now Pending on the Coast.

San Francisco, June 2. The pending reconciliation between Mrs. Al Jolson and her husband is seen by the newspapers here and in Oakland, who have been devoting considerable publicity over the couple resuming friendly relations, which may end the divorce action started a year ago by the wife. Jolson had planned to spend the summer in the Hawaiian Islands following the close of his season, but the trip has been postponed. He has been seen frequently in company of Mrs. Jolson, who is residing with her mother in Piedmont. Jolson has apartments at the Hotel Oakland.

OPERAUM

San Francisco, June 2. The Orpheum had a good all around bill with considerable comedy. The running order necessitated stage waits with a trio of full stage acts in succession in the early part. Henry Brett going into the slot for the concluding number helped some. He scored an applause hit with operatic arias and concluded with some talk in between describing briefly the selections he offered.

Mississippi Beoley, with Bonnie Fields & Co., headlined, followed in fourth position, making a sharp contrast with their jazz style and registering strongly with an exceedingly good arrangement for presenting syncopated songs and jazz dancing. Miss Beoley looked exceptionally good in nifty costumes and was in great form, while Bonnie Field's individual efforts stood out as usual and Gene Case also won favor.

Beth Bert assisted by Jay Velt and Paul O'Neill closed the show. The attractive stage banjoing and Beth Bert's graceful dancing, capably assisted by O'Neill and Velt, closed the show most satisfactorily, although a heavy ballad by Velt slowed matters some. Honney D. Mason and Marguerite Keefer "Married" distributed the usual amount of laughs. Ned Norworth, assisted by Evelyn Wells, drew the laughing fit best to closing. Norworth's clever, versatile strenuous nut stuff with Wells and Herbin good fun for humorous nonsense.

Will M. Creasy and Blanch Dayne in "The Man That Buttered In" the second week of this offering. Will M. Creasy again appeared alone in fifth position repeating his big success with talk of experiences in France. The Rosella opened the show with a very good musical offering containing a novelty with unique instruments employed.

Jack Josephs.

LOEW'S CASINO.

San Francisco, May 29. The Loew road shows are quite frequently split when reaching Fresno, as certain acts, especially animal and big girl acts seldom plays the Casino, where the King show is featured. The switching around of acts of the two road shows that arrive here weekly usually results in unbalanced bills at the Casino. This week it is nearly all singing and it is not an easy task to arrange the running order of a five-act bill with any degree of success, especially when three of the acts are practically straight singing and a straight musical the fourth on the bill. The fifth act was Gordon and Gordon and they opened the show Monday.

The two men open with acrobatic dancing and wind up with acrobatic contortion on a table, where they tie themselves up in all kinds of knots, receiving mounted applause. The Celli Singers, three women and two men of the old school, won big favor with their song routine, starting with a medley of old time songs, which is followed by some operate singing and ending with a modern ballad. The song offering is classily presented and with effective stage settings. Mumford and Stanley were next with more singing. Mumford, formerly of Mumford and Thompson, and Stanley, formerly of the Primrose Four, are a dandy combination. Stanley does straight for Mumford, who makes his entrance as a sort of a snap stage hand, which is good for laughs. The team got quite a number of laughs from their comedy efforts and sang exceptionally big with their excellent voices. Monday night, with the house only half seated, they stopped the show. The Four Bangards, a snappy mixed quartet, dressed in French aviators, registered a big success with selections on styl-

OBITUARY

Charles Brown.

Charles Brown, well known in legitimate circles as a company manager, died of a complication of diseases at the home in New York on May 29. He was accorded a Masonic burial Tuesday. Mr. Brown was for the last 12 years with Cohen & Harris. He joined the firm when they started the "Honey Boy Minstrels" and prior to that he was a familiar figure in the managerial end of minstrelsy. The deceased managed Raymond Hitchcock for three seasons and was in a similar capacity with Leo Dritschtein. He was a member of the Friars since its inception.

Emanuel M. Klein.

Emanuel M. Klein, 52 years old, died suddenly, May 31, at his home, 517 West End Avenue, New York City. He had returned Sunday after a three months' vacation in California. He was for the last eight years connected with the Shuberts. He is survived by a brother, William Klein, the lawyer.

Frank Kilday.

Frank Kilday, veteran actor, with "Keep Her Smiling," succumbed to heart trouble May 26 in the Shubert.

phones and violins offered with much speed and in a showmanlike manner. The Twentieth Century Fours were programmed to close the vaudeville section. Only three of the female quartet appeared, the missing one, Ethel Clyde, having been quarantined at Tacoma with diphtheria. The trio did very well, holding the spot nicely with a song routine on this heavy singing bill. The women displayed very good notes in "Tenderness" and "Pretty Kitty Kelly," and put over comedy numbers to good results. The hot comedians supplied good laughs, especially with her burlesque in the operatic finish, but the business of slapping her partner in certain sections and also of herself should be eliminated and the shimmy shaking should be modified for the benefit of the act and vaudeville. The King show closed as usual.

PANTAGES.

San Francisco, June 2. At the Pantages this week the combination of pretentious and comedy acts made up a good program. Harry Gizard and Co. in "The Luck of a Totem" headlined, the good singing, especially of Gizard and Agnes Brown combined with Alaskan story and incidental comedy, worsened the usual big success closing. The Japanese Revue has an abundance of pretty scenery further enhanced with electrical accoutrements and proved a most effective scenic offering, furnishing fine atmosphere for Peggy Rogers' singing and Kay Hubley's classical dances, with other girls fitting in the picture nicely.

Arthur Nelson's rats and cats, with special setting, provided a novelty opening, the boxing cats proving a good feature. Walker and Lowe went big next to closing, the clever nut comedians injecting big laughs and pop. The male member is a nifty straight, doing some good dancing.

Yvonne Nace received big applause for comedy numbers cleverly put over, and her off stage singing entrance in deep baritone sounded manly enough to create surprise. Alexander and Mack won big laughs on their entrance from a box car setting as a couple of tramps, and their assumed aristocratic mannerisms in cross talk also scored, although they finished lightly with parades which were only fairly handled.

Jack Josephs.

A. C. Blumenthal & Co., Inc.

REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO

The Play Spot for the Show People

America's Supreme Unique Rendezvous of Good Fellowship

THE DUNGEON

A bit of Montmore Transplanted in California

Subterranean Prison with "Trusties" in Service

47 Anna Lane—Ellis, above Powell

SAN FRANCISCO

belt-Pitt, Pittsburgh. Ten minutes before the curtain dropped on the show Kilday was seen to crumple up in the chair on which he was sitting near the rear of the stage.

IN LOVING MEMORY OF MY DEEDED WIFE AND OUR DEAR MOTHER

Mrs. Barney Ferguson

Who Passed Away May 26, 1930.

BARNEY FERGUSON

DICK, GEORGE, ADELE and MARGUERITE

De Witt C. Jennings, of the cast, assisted him from the stage. With death a matter of but a few minutes, Kilday played his part to the end.

Mrs. Barney Ferguson.

Bright's disease and heart weakness caused the death of Mrs. Mary Adele Ferguson, wife of the old-time actor, Barney Ferguson, May

IN FOND MEMORY OF

MY DEAR MOTHER

Who Departed May 25

CHARLOTTE TAYLOR

II. In a New York City hospital. The deceased was 60 years old. The Fergusons lived at 214 W. 109th street. The deceased is survived by her husband, two sons and two daughters.

Arthur De Robert.

Arthur De Robert, violinist and orchestra leader, organizer and conductor of the Mystique Krewe Orchestra in Syracuse, died June 1 at Rochester, N. Y. He was born in

IN FOND MEMORY OF OUR DEAR PAL

CHARLES F. BROWN

Who passed away May 26, 1930

MR. AND MRS. E. WEINERBAUM

Hamburg, Germany, 68 years ago, and came to this country when 20 years old. De Robert suffered a physical breakdown five years ago from which he never recovered.

Louise Kerr, mother of Chris O. Brown, died May 26 at her home in Sacramento, Cal., aged 75. Mrs. Kerr was well known to vaudevillians playing Sacramento. When her son was booker for the Bullion-Considine Circuit it was her custom to visit the local Empress weekly and chat with the players back stage.

SAVOY THEATRE

IN THE HEART OF

SAN FRANCISCO

Barney Gerrard's "Folies of the Day" now playing

Hours Available for Special Attractions

Write or Wire for Open Time.

SAMUEL B. GREENBAUM, Mgr.

SCENERY BY EDWIN H. FLAGG STUDIOS

BILLS NEXT WEEK (JUNE 7)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.) The bills below are grouped in divisions, according to the booking offices they are supplied from. The number in which these bills are printed does not denote the relative importance of acts nor their program position. Future name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY

Matti's Palace

Rockey Boot Revue

Monte Flanery

Horatio Gobineau Co

Lydia & Harry

Sylvia Clark

John & Connie

Coffman & Hart

(One to 600)

Keith's Alabamians

The Merrymakers

L. & P. Hardecks

Madame Art Co

Helen Durbin

A Presidenteer Co

Tom Patricia Co

Jimmy Henry Co

Robbie & Hobson

Keith's Colossal

The Vaudevillers

Dapper Dan

Whispering Weston Co

Mike & Warren

Harry Carroll Roy

Myles & Stanford

Cathy & Delores

Royal

Cousins Victoria

Smart & Kelley

Gwen Hall Co

Margaret Nichols

Les Ricks

Harriet Parker

Sonia & Nellie

Jimmy Lerner Co

Anderson & Tom

Keith's Showboat

Wanda June

Dave Reiss

Catherine & Muriel

Lorraine & Sam

Betty Kroll

Frances Crowley

Clementine

Dandy Marie

Victor Brown Co

Keith's 4000 W.

Albertine & Eddie

Lillian & George

Montgomery & Eddie

Doris & Eddie

Edith & Eddie

Edith & Eddie

Atlanta

Lyric

Birmingham split

1st half

Katherine

G. & M. Proctor

Montgomery & Eddie

M. & C. Clark

P. Deacon & Eddie

A. Deacon & Eddie

ATLANTA

Lyric

Birmingham split

1st half

Katherine

G. & M. Proctor

Montgomery & Eddie

M. & C. Clark

P. Deacon & Eddie

A. Deacon & Eddie

ATLANTIC CITY

Gardens Pier

Liberati

Bradley & Arctic

Walter C. Kelly

One Edwards

Eva Tangaroa

(Others to 600)

1st half (7-9)

Raymora

Cooking & Daves

Marino & Malley

"Artistic Trend"

(Two to 600)

3d half (10-12)

Billy & Billie

Priscilla & Ruth

Vince Adams Co

(Others to 600)

Proctor's 5th St. H.

3d half (3-5)

Ruth & J. Everett

Harriet & Bradford

Hartley & Dolly

Crescent & Willard

(Others to 600)

1st half (7-9)

Raymora

Cooking & Daves

Marino & Malley

"Artistic Trend"

(Two to 600)

Proctor's 5th St. H.

3d half (3-5)

Pat Powers

Ferguson & P.

Chas. A. Street

Steve Morris & B.

G. & B. Winkler

Harriet & Bradford

Hartley & Dolly

Crescent & Willard

(Others to 600)

Proctor's 5th St. H.

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NEW ACTS THIS WEEK

Friday, June 4, 1930.

CORINE TILTON.
"The Chatterbox Doll,"
In a Little Bit of
"This and That": (A Chameleon Revue); (10).

A Chameleon Revue with Benny and Western and the following accomplices: Eddie Hoffmann, Violet Falls, Naoma McIntyre and group of girl friends. A cycle of song and dance in five verses.

First Verse.

Benny and Western, with the aid of their friends.

Attempt to portray, as the scene onward wends.

A bit of revue from plays that are now,

But Miss Tilton objects just before the scene ends.

Second Verse.

Mr. Hoffmann pictures a pastoral scene.

With countryside girl, where all is serene.

Third Verse.

Two messengers enter with flowers and things;

They dance and they exit—then Miss Tilton sings

Of teacher and father who cause her much bother,

Then Hoffmann tells of a kiss the wind brings.

Fourth Verse.

Miss Tilton we see as a Love Pirate bold

Who captures the love ship; their hearts and their gold.

Fifth Verse.

And then you find that for no rhyme or reason

The scene shifts to Egypt, where Eddie is teasing

Miss Tilton to drink, and quick as a wink,

The revue is all over and we hope it's been pleasing.

Music by Milton Schwartzwald; lyrics by Cliff Hess; staged by Al Laughlin. Orchestra under the direction of Milton Schwartzwald.

22 Mins.; Full Stage (Special Sets), Palace.

CORINE TILTON, IN THE MOORE & MEGLEY "THIS AND THAT" REVUE, is an altogether different girl now than she was when doing a single act. The surroundings seem to make her that. Instead of running through an act and holding the stage continuously, the girl does bits, has a story to connect her with them and the assistance of others in execution. Her bits look and sound better in this way and Miss Tilton gives flashes of talent that did not make themselves nearly so manifest before. Her "house" bit is in this turn and stands up even better than it did when the best bit of her single act. She also has a school teacher number that gets quite a little.

See.

HARRISON AND WEBER.
Songs, Talk and Piano.
16 Mins.; One.

City.

Henry Harrison, recently with a production, and Eddie Weber (Weber, Beck and Fraser) and more recently Eva Tanguay's orchestra leader and author of many of her songs, have formed this vaudeville partnership. In tuxedos they make a neat appearance. Weber going to the piano for a double. After a brief monologue, Harrison sings a comedy lyric, cleverly constructed. Weber solo "Outside," the *La Chaire* song from the "Gold Diggers," with Harrison remaining on the stage. Next a well written travestied recitation by Harrison. "The Smell of the Yukon." It was good for laughs at every twist. Harrison then introduces Weber's piano solo by starting to sing, stopping abruptly and saying, "Eddie, you play something." Weber responds with a medley, including "The March of the Toys" and "Venetian Moon," remarkably well rendered in a finished manner. A song is solved by Harrison and then doubled by both to good harmony results. Another is handled in the same manner in an encore number. Both have appearance and personality. Easy stage presence and a wealth of material make these boys seem big time certainties. They warmed up a tough crowd at the City where they are not particularly noted for a fondness for dress clothes or sleek looking males.

Con.

WIRE AND WALKER.
Wire Novelty.
8 Mins.; Full Stage.
Fifth Ave.

Man and woman the former working on a partially stuck wire and specializing in feats from a knee balance. The girls part is a distinct novelty, she entering and exiting in the air by means of a sling supporting her, she keeping her head thrown back to "grip" the sling by the back of her neck and head. At the opening, she is in the air spinning and "flies" in and out with various props used by the man, who gives or takes them from her while on the wire. One of the best tricks by the man is passing two steel rings over his body while holding a knee balance. The finish has a girl supported head down from his neck, the man then passing a ring over both. It is a good opening act.

See.

BURNS BROTHERS.
8 Mins.; Two.

Colonial.

Two hefty-looking men in dress clothes don't their coats and go through with the most apparent ease and grace a routine of hand-to-hand, foot-to-head, etc. Some big lifts from the floor and some original swing lifts from the floor to hand-to-hand. Their pantomime comedy is a bit ponderous. See.

CLARK AND BERGMAN. (8)
Songs and Dance.
18 Mins.; Full Stage (Special Hangings).
Riverside.

Gladys Clark and Henry Bergman have shelved their "Ray of Sunshine," which had a sketch *Mine*, and have returned to the revue type of offering, which more rightly places them. No special billing was present on the program, nor were the Crisp sisters, who have two numbers, and the accompanying pianist, named. The new turn runs to pink in lighting, and the next silken hangings, which are decorated with lines of blue, and the black tabernacle section has two birds of high coloring. The act looks designed for summer, for it is light and pleasing. They entered hand in hand for a harmony number, though in contrast with the other numbers, all of which were new. A stuttering and hesitating duet came next as a novelty, and then the pair got down to work with a ballad cleverly delivered and topped off with a peat dance. Bergman was on for a solo. The Crisp girls then made their first appearance, a sort of surprise because of the billing. They danced in ruffled crinoline and lacey pantaloons, the number supposed to be old fashioned. Their second appearance, like the first, was to provide a costume change for Miss Clark, the dancers being used to break away from the regulation piano solo in acts of the kind. It was not until the close, when the Crisp sisters appeared as *Minis* *sisters*, that there was a suggestion of their identity. Clark and Bergman scored with a flirtation duet. For the finish there was another duet of extra title and length. For that Miss Clark was rigged out in what might be described as silken overalls, referred to by Bergman as "a stick of peppermint candy." The new Clark and Bergman act is a pleasing one. It probably was not designed for "peach," but the pair specialize in cleverness and class. Bergman has been professional manager for Irving Berlin, Inc., and his return into vaudeville was a bit surprising. It may be that he intends going back into the music publishing business in the fall.

See.

HERMAN TIMBERG, ASSISTED BY HATTIE DARLING.
"Little Bits" (Music, Songs and Dance).
16 Mins.; Two and One.

Palace.

With his sister, Hattie Darling, Herman Timberg has formed a two-act, going into the Palace program Monday matinee in the next to closing position. To those who know Timberg's and his sister's stage work, the act will unfold much as they will look for it to do. Both play violin while moving about. Timberg does it to a Russian dance step and his sister plays while waltzing about. Mr. Timberg and Miss Darling were in "Tick-Tack-Tee," but there is nothing from that show recalled especially by the act. Timberg does a single dance, both singing together and play together. No author was needed, the act is merely arranged. The opening is an interrupted duet. Afterward Timberg tells lyrically he always has been doing imitations and does one of Al Jolson. The turn is without comedy. It will serve through Timberg's name, but holds nothing unusual, and the next to closing spot at the Palace seemed a heavy assignment for it.

See.

BETTY DONN AND CO. (1)
Soprano and Violin.
15 Mins.; Two (Special).
Fifth Ave.

A vocalist presenting an act that is a novelty. She is carrying a violinist, not as an accompanist, but as a violin. There is a curtain hung in "two," in the center of which is a huge picture frame with a set of curtains that part in the center. Miss Donn makes her appearance in this frame and sings her numbers from there. At one side a platform is raised about six feet, and after the singer's first number the violinist appears on this. Miss Donn's opening number is "Song of the Heart," very effectively sung. At the back of the frame for this number there is an exterior backing. After the violinist playing his first number, "Buddah" is sung with a change of costume and backing. The musician then does another solo, which is a medley of raggy and popular numbers, and for the final number Miss Donn sings "Venetian Moon." The act is pretty and effective and looks good enough right now for the better houses.

See.

HALL, COLBORN AND CO. (1).
"Hilda." (Sketch).
20 Mins.; Full Stage (Special Set).
50th Street.

The company is composed of Hilly Hall, Jennie Colborn and a young man who has no lines but acts in the capacity of bellboy and works the mechanical props off stage. Hall, who occupies an enviable reputation as a delineator of Swedish dialect characters, plays Hilda who is employed as elevator girl in a hotel, while Miss Colborn is the public stenographer. As the special setting represents the lobby of a hotel there is a legitimate excuse for the presence of these personages. They have a clever routine of crooning. Miss Colborn ably feeding Hall's country girl. The whole makes for a clean, legitimate foundation for a comedy skit in which laughs abound. A telephone bit is a riot of hysterical laughter. The whole thing is artistic, well presented and well worth while but at present is a few minutes too long. It needs judicious pruning, as the character of the Swede is necessarily slow, and hence the tempo cannot be speeded up.

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See.

WALTER MANTLEY AND CO. (2).
Dancing.
15 Mins.; One and Full Stage.
(Special).
Keeney's.

Walter Mantley may have been a member of one of the numerous Russian dancing troupes playing around, his style of work suggesting that previous connection. Assisting him are two female dancers, both clever steppers. A pretty draped setting with a decorated satin drop in one and a silvery blushed color arrangement for full stage with draped ceiling makes an effective background for the dancing routine. Mantley and the taller of his partners open with a society waltz. The other girl offers a finely executed toe dance next. Mantley then solo with an eccentric, including the more difficult ballet pirouettes, and finishing with a series of back somersaults. Another toe dance, with a change of costume by the two dancers, and a trio for closing. A classy dancing turn which will easily fit in an early spot in the better bills.

See.

FRANK SABINI AND CO. (2).
Comedy Musical.
14 Mins.; One, Three, One, City.

This is the Sabini and Goodwyn turn minus Goodwyn. An unprogrammed male is doing straight in place of Goodwyn. He opens singing an operatic number and is interrupted by Sabini and another Italian arguing in the pit. It is the owner of the old vehicle. Sabini then climbs upon the stage for some steel guitar and piano playing. The member in the orchestra pit is constantly appealed to by Sabini in an Italian dialect, the latter, also heavily dialected, translates his remarks. The finish is the straight singing a fast rag number and faking it on a "uke," while Sabini plays a banjo and pulls a jazz dance. The new frame-up places Goodwyn and doesn't look like a big time combination.

See.

HARRY HOLMAN AND CO. (2).
Sketch.
20 Mins.; Full Stage. (Special Interior).
Fifth Ave.

Harry Holman had a new sketch that affords him the usual grouch role, but this act carries a greater heart interest than any of his previous vehicles. He is supported by two girls, one playing his office clerk and the other the steno, that was fired. She is trying to get her job back, but the old grouch says "nothing doing" until he learns that she is a widow with a baby. Her husband was killed in France, and as he lost his son over there, takes pity on her, and finally it develops that she is the widow of his boy. The act contains the usual telephone stuff for laughs that is found in all Holman acts, and although there was no title to the turn at the Fifth Ave., it might just as well be called "Preferred Stock," for it is just that, as far as vaudeville is concerned.

See.

FRANK BRIGHTON.
Rag Pictures.
10 Mins.; Full Stage.
Audubon.

An easel with a gold picture border and two tables full of rags are Brighton's equipment. His first picture is a pretty winter scene. This is followed by an unusually realistic looking bull dog. Then Lincoln, and last the late Theodore Roosevelt. All the subjects are well executed and Brighton manages to hide their identity almost until the final touch. It's an interesting small time opener.

See.

WARD AND WILBUR GIRLS.
Hoop Rolling and Club Juggling.
6 Mins.; Full Stage.
50th Street.

Man and two girls offering hoop rolling and club juggling. Some effective triple combination work, but nothing particularly new in the routine. Nice looking girls, making for a neat opening act.

See.

PALACE.
Two men wearing evening dress and high hats offering a routine of violin and piano selections. Opening with an operatic medley duet, including "Tales of Hoffmann" and similar standards, the pianist plays a short solo following. More classical stuff dueted, with a tag on the end. The violinist plays both classical and jazzy melodies with equal facility and the pianist blends in with the accompaniment nicely, arriving rather for team work than individual honours. "Kiss Me Again," effectively played on a freak fiddle next. Then a number introducing imitations of chickens, etc., and "The Mocking Bird" with the usual bird whistles and variations, for the finish. The act, No. 2, went over very well. All the boys lack at present is stage presence. A few weeks of playing will furnish that.

See.

FRANK GABRIEL AND CO. (2).
Comedy Musical.
14 Mins.; One, Three, One, City.

This is the Sabini and Goodwyn turn minus Goodwyn. An unprogrammed male is doing straight in place of Goodwyn. He opens singing an operatic number and is interrupted by Sabini and another Italian arguing in the pit. It is the owner of the old vehicle. Sabini then climbs upon the stage for some steel guitar and piano playing. The member in the orchestra pit is constantly appealed to by Sabini in an Italian dialect, the latter, also heavily dialected, translates his remarks. The finish is the straight singing a fast rag number and faking it on a "uke," while Sabini plays a banjo and pulls a jazz dance. The new frame-up places Goodwyn and doesn't look like a big time combination.

See.

THE KINGRAMS.
The performances were dull and without interest. One of the scenes was shown

at another house about two weeks ago. The Topics of the Day opening the second part were not much better. The Topics are going in as though for quick laughs it looks as though anything is being tried, but tried out in a theatre first, which proves to keep the one smartness of this feature down to a minimum.

Bert and Lottie Walton were No. 2, with a special curtain in "one," besides some very good looking gowns worn by Miss Walton. Her single dance did the most in the way of applause.

After Herman Timberg and his sister, Hattie Darling (New Act), had passed mildly through the next to closing spot, W. Horlick and Sonoma Sisters closed the show.

The house completely filled up on the ground floor for the matinee. That was something of a record, since Decoration Day Monday was the nice in the afternoon it seemed for any theatre to really draw.

Sime.

COLONIAL.

Summer is with us—or was Monday. Despite the holiday the Colonial did not enjoy its usual Monday evening patronage, and it was stated that the business at the matinee was glacial. Still nothing else was to have been expected, and people couldn't be blamed for staying outdoors on so fine a day—one of the few Decoration Days not marred by rain.

The News Pictorial opened after the overture, and the first act is Monroe and Circuit with one of the best bounding-table turns seen around these parts in many a day. They "drive" on in a motor truck, a working prop, the chassis of which is utilized as the bounding table. After some good comedy routines, after the stalling of the motor they go into their bouncing routine, with appropriate and brief crosstalk, making for good comedy.

Nelson and Cronin, a couple of male songsters, one of the piano aced their usual success with a rapid arrangement of ditties, all of them of the comedy variety. They affect a peculiar tempo of their own creation which is at once appealing. Their chief asset in the song line still is the one about the Argentines, Portuguese, Armenians and Greeks. It is the best comedy number of the current season—al least for this pleasing pair.

Harry and Emma Sharrock, the fair-ground fairies, portray with legitimate characterization a pair of side-show performers, offering a natural and unrestrained way of introducing their mind-reading turn, done exclusively for comedy. They went big.

Sylvia Clark, single act singer and dancer, offers a good character study as a cheap cabaret singer with a comedy number, "It's hard to do the shimmy when there's a murder in my heart," and her travesty "Anesthetic" dance earned her big applause. A sympathetic ballad was not equally successful, being too delicate for her. Miss Clark is essentially a rough subject—a field in which she scores strongest. After her dance she had to make a speech.

Closing the first half are Ivan Bunkoff and Miss Phoebe, artistic dancers, with an especially fine piano accompaniment who is unlisted. Miss Phoebe, featured, should be starred with Bunkoff, a statement not reflecting on the male terpsichoreanist. But the lady handles herself so gracefully and dances so exquisitely that she is entitled to share honors with the man. Bunkoff had his inning at the finish in the Russian bride and groom number.

Topics of the Day has the best selection of humorous clippings from the press of the day that has been called by them in some weeks. Their field is unlimited, and when they do not choose happily the fault is their alone.

A happy combination is Barnes and Freeman, straight man and valet, who feeds a "blarney" nut who is really funny in an original way. Freeman feeds his partner adequately and has the requisite class. Barnes doesn't hesitate to poke fun at himself and his ungainly physique. They both sing well and Barnes dances a number of eccentric steps gracefully.

The Harry Carroll review is a bit too long and there isn't enough of Carroll, who sits at the piano all through until the encore in "One of the Batch." The lyrics are the work of a happy rhymester, the stage setting pretty and the costuming of the girls gorgeous. They are an especially good looking and attractive bunch, but they are handicapped by "ingrowing" voices. They should have pine straw mats from occasionally to make them squawk loud enough to be heard. It is a really pretentious flash for vaudeville, and, despite the 45 minutes they were on the audience clamored for more, a fact which discounts all possible criticism. Burns Brothers' New Act closed the show.

shatter on "The New Director." They took the house by storm.

After the Alhambra News Pictorial "An Artistic Treat," presented by Margaret Stewart and William Downing, opened the vaudeville section. They killed the act properly, for it proved to be a considerable treat. Even the galleries applauded the 10 pieces. Next came the entertaining Julia Curtis. She got on quickly, and every little turn she finished was greeted with hand-clapping.

Whipple and Huston's "Shoes" kind of gummed the works, for it did not seem to take with the Harlemites. It is a good act, but it can be strengthened with more songs and dances. Huston's rendition of "I've Got a Good Job Now" hit the mark. What was lacking in the way of comedy was made up in the new shoe throwing device. This is an innovation in the shoe sale game, but it can't be worked out in the stores. The sketch closed weakly after a good start.

The audience got warmed up again with some comedy songs and talk by Price and Newton. Price's work of singing trick songs and telling funny stories, in addition to some trick jumping, was very much enjoyed. His partner did not have much to do, but she played a good straight. The Lee Kids followed.

"Topics of the Day" contained one or two good witty comments, but, all in all, was not up to the standard. The operatic selections played by Eric Zardo, billed as the "celebrated concert pianist," got a big hand. After the Rooney act Davis and Pelle closed the show.

AUDUBON.

The lower floor at Audubon Monday night looked like the grandstand at the Polo Grounds in the afternoon. They were packed in at 3 p. m. and kept milling up and down the aisles looking for seats until the third act got on.

The bill held nothing startling. It had two big time standard turns and the rest recruited from the smaller houses. One of the latter Dave Harris, in the next to closing spot, pulled down the hit of the show. What Harris lacks in ability he makes up in knowledge of small time comedy values. His act is a bushy construction, leaving the impression Harris has played a large assortment of musical instruments. When it's dissected it doesn't stand up so well. The instruments are the clarinet, piano, banjo, violin and the like. He has another array of props supposed to be a trap drummer's outfit. He fakes this number, but gets away with it. Harris is also singing four or five of the "blues" verses in the lyric "Room 302" heard outside of a smoker. He used it for an encore and it stopped the show.

Frank Brighton (New Act) opened with rag pictures and interested with a series of well manipulated subjects. Dora Hilton and Co. followed in songs. The "and company" is the pianist. Miss Hilton has a sympathetic contralto and looked well in a pink decollete gown. All her numbers got over.

Moran and Mack in their comedy talking vehicle didn't quite get things started. It is a legitimate offering with a consistent story. The Negro comedian who arrives at the pearly gates tries to qualify to Saint Peter as a desirable resident of Heaven. Under a withering cross-examination agent his life on earth he is constantly betrayed when telling a lie by the changing of the lights in the "Star of Truth." When telling the truth the white light would shine, and when trying to slip something over on Peter the old betrayed him. The light seemed to be in need of rehearsal Tuesday and cracked several laughs by refusing to work. The dialog got across for laughs, but the crowd seemed to expect the comic to dance or sing "blue." The finish which is usually a howl, didn't seem to go over. Maybe the spot hurt the skit.

The Fox News was followed by Catalano, Williams and Co. It is a singing turn holding a pianist. The act carries an idea. The male singer and the pianist are song writers and the opening Rode them composing a song for some female star. Miss Williams enters and describes her needs going into a song. She alters her voice by asking for a song that doesn't require one. She is a leader of the Henna or Tiffani variety and makes a couple of classy looking changes. One of them, a pale bonnet semi-loop-skirted affair caused comment from the Queen. Double songs were also sung. The male singer handles a couple of good angles, one a lullaby, giving him an opportunity to display Italian and Jewish dialects. The act looks something to make it a sure big timer. The introductory dialog seems faultily constructed. It is the fault of the vehicle, not the people, for all three are there.

Harry Langdon and Co. followed Harris and closed the vaudeville portion. "Johnny's New Car" seemed brand new to the Audubon and they laughed heartily. A "Sunshine" comedy film held about half of the house.

May 27 Oliver Morosco, the producer, filed his answer in the Supreme Court to the suit begun by his wife, Mrs. Annie F. Morosco, for a half interest in many of his plays and an accounting. Among other pertinent things, Morosco stated in the papers that the agreement she quotes for a 50-50 interest in his enterprises were forced from him as "the price of domestic peace." He goes on to say that his wife in 1915 and thereafter was in ill health and nervous over what she feared might be vicissitudes in the theatrical business which would ruin him. She declared his judgment was poor and that he would lose the money he was making out of his successful productions. He admits signing the assignments she holds, but says: "By dint of constant nagging and worrying day after day I was literally forced into this course to preserve my peace of mind and my ability to transact business. She contributed nothing. She had no experience in the theatrical business. To buy temporary peace of mind, I was obliged, ever so often, whenever I made money to go through the form of placing it in her name." Morosco says he did not doubt his wife's good faith but accepted her assurance that the property would still be his and that she would hold it for him. Now he believes that at that time his wife entertained secret and fraudulent purpose to violate his trust and confidence, and secretly intended ultimately to claim the property.

He has asked the court to nullify the assignments his wife holds.

Peter R. Olney, as referee, filed a report May 27 with Surrogate Foley in New York in which he recommended that the court grant Dr. Ernest La Place, a surgeon of Philadelphia, \$2,100 out of the estate of the late Anna Held. Dr. La Place was called at Miss Held's last illness in New York by Dr. Donald McCauley for consultation. He rendered a bill for \$4,000 for nine visits, which the executor, Chas. F. Hanlon, a San Francisco lawyer, refused to pay on the ground it was excessive. The surgeon had to begin proceedings in the Surrogate's court.

The mother and sister of the late Baby Held, Mrs. Anna Caire and Miss Vernon Conin, respectively, were among the "La France" passengers from France, May 27.

Louis A. Hirsh, the composer, filed a summons May 27 in the New York County Clerk's office in an action for \$100,000 damages for assault against the American League Baseball Club of New York, Inc. The assault is alleged to have taken place at the Polo Grounds May 21. Lawrence Azman, formerly assistant United States district attorney, is Hirsh's lawyer. In company with his brother Lawrence and Gilbert Hittmann, Hirsh attended a game. A man sitting next to Hirsh was smoking a cigar and the smoke drifted into his client's face. Hirsh charged seats with his brother. An attendant noticed the men changing seats and told them that it was "against the rules." He ordered Louis to resume the seat he formerly occupied. An argument ensued. Other attendants were called and the composer was forcibly ejected, he says.

CITY.

The hot weather belted the attendance Tuesday night. It was a hard-boiled crowd of regulars who attended. None of the eight acts had any trouble filling all over the place. Even the Fox News stopped, but they were as unfunny as usual.

Harris and Preston, a two-man acrobatic team, opened. Their comedy opening built up false hopes that were never realized. One is discovered sleeping with his feet on a table. His partner speaks on and softly places a deflated toy balloon in the sleeper's mouth. The latter blows it up with every breath until it assumes mammoth proportions. Just as the house was ready to yell at the bursting the sleeper awoke and remarked, "It can't be done." The mob roared back in their seats and refused to rise for any more foolishness. The duo pulled a good routine of comedy acrobatics leading up to a flashy lift stunt which was spoiled by too much reaching for comedy.

Otto and Sheridan followed and couldn't do much with a piano and songling double. The pianist sticks to the instrument all through, plugging up change waits for the singer with piano solos and songs. The latter makes two changes, looking well in both. The singer has a fair voice and the songs are fairly well selected. They are fair drivers for the smaller bills.

Chas. Deland and Co. in the small time standard turn "The Fire Escape" managed to interest with his slovenly played farce. Deland has been using this vehicle so long to baffle the lines all the time and otherwise make up whatever merit there is in the dialing. The situation of a man who has sent his clothes out of a hotel to be pressed when a fire breaks out, he having the room with the fire escape in it, is funny enough. His sweetheart breaks in on him and the comedy evolves around his appearance in a shower bath cover. It's a good small-time comedy vehicle and should be played in that spirit.

"Tickle Town of Vaudeville" (New Act) followed. Fox News and slowed the bill up to a walk. Harrison and Weber (New Act) on next made the most decided impression of the evening and almost manufactured a couple of orgasms. They did manage one.

Stan and May Laurel followed and achieved the seemingly impossible with an arrangement of English low comedy songs, dances and pantomime bits. The male enters as a burglar and is mistaken for a doctor by the girl who has just planned for a dental. After this the act divides into a succession of comedy business by the man which was good for screams. He is a comic who reminds of the Karski school and has a fair knowledge of travesty values and an unusual amount of pantomimic talent. The big moment of the act was finished in one with the comic doing a "vamp" in a grotesque diabolical gown and the woman a "foul" trying to make him. This number weakness out at the finish but could be built into a killer that should vault this couple into the big time bills. He will make any gathering laugh and the girl is a most capable partner.

Fritz Salmin and Co. (New Act) didn't quite make the grade following in the next to closing spot Tony George and Co., a good comedy acrobatic turn in one closed the vaudeville entries with Frank Mayo in "The Girl No. 2" as the picture three star special. Co.

Mrs. Harold Walton, who before her marriage was Anna Lloyd in musical comedy, was awarded \$1,000 counsel fees and \$1,000 a month alimony, pending the outcome of her divorce action against her husband, Harold Walton, a stock broker, 641 Nassau street, New York, by Supreme Court Justice Tierney May 26. Mrs. Walton accused her husband of misconduct on seven different occasions with an unnamed woman in Atlantic City, on Long Island, and in New York. They have a nine-year-old child.

Mr. and Mrs. Von Tilzer 2 owned their court troubles May 26 where they left off last March. On that day Mrs. Von Tilzer appeared to answer a summons obtained by her husband. He declared before Magistrate Levine in the West Side Court that his wife has been annoying him at his place of business by telephoning him that she would commit suicide and at other times stating she would "get him with a gun." The couple have been separated and Von Tilzer has been paying his wife \$5 a week. Mrs. Von Tilzer contended her husband is devoting himself to other women and neglecting her. The Judge adjourned the hearing so that Prohibition Officer Howard Weir can investigate the case. Von Tilzer told the court his wife met with an accident some months ago, and he attributes the present trouble to that.

Harry Bailey arrived in town with "Monte Carlo, Jr." which he managed on tour. He leaves for the road again on Sunday back with "The Passing Show of 1930," winding up its run at the Winter Garden this week. The attraction plays Detroit before Chicago, opening there June 14.

Conspicuous in the veterans' parade Memorial Day in honor of the dead of three wars was the R. Franklin Drew Post No. 316, which marched in the division made up of American Legion men. The post turned out 50 strong, displaying their new stand of colors, presented by the Drew, Franklin and Harrington families. The Women's Auxiliary, of which Mrs. Sidney Drew is president, viewed the parade. A cable was received in which it was stated that members of the post and American officers in France had decorated the grave of R. Franklin Drew at Montdidier.

Morris Cost and William A. Page returned on the "Rotterdam" May 26. For part of a day out of Plymouth Cost and Page were in the storage. They were later invited by the skipper, Capt. Jan Harbo, to share his cabin. Cost experts next fail to produce a number of plays obtained in England, France and Spain. Cost attempted to get into Russia to reach his parents, but found ingress impossible. To get around the British censor for the presentation of "Aphrodite" in London he has secured the promise of Lord Chamberlain, Vincent Bradburn, to come to Chicago to witness the production of the play there next fall.

SHOW REVIEWS

NEWS OF THE DAILIES

RIVERSIDE.

The usherettes looked neat and cool in frills of French gingham, white above and stockings. As yet the house hasn't taken on its summer dress. One house hung curtains

(Continued from Page 15)

20 half
Tanaka Ikuo
Howard & Howard
Stan & M. Laurel
Fern & Marie
Gongoro Trio
Greely Square
Frank Hartley
Rose & Rose
Howard & Howard
G & M Laurel
Melvin & Walling
Lee Art Novelty
30 half
The Angels
Parker & Thig
Bethell & Gordon
State Room 19
"Who Is He?"
Horus & Preston
Dobney Novelty
The Angels
Parker & Thig

Charlotte Worth
Brooks' Stage
Taylor & Howard
Walter & Ruthie
20 half
Stan Allen Co.
Belmont Hair Co.
Pink Goliad
Belmont Radio Shows
(One to 800)
Avenue B
Albert Jannetti
Mondo Allen Co.
Arvo Pater Co.
Adrian
Aerial Marks
20 half
Johanna & Parsons
3 Michelin Motors
Curro
Tom Hovey
(One to 800)
BRONXVILLE
Metropolitan
4 Children

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Ted Under
Human Troops
20 half
Morrison & Harto
Dale & Masters
Jimmy Lyons
Lee Art Novelty
L. W. Wilbert Co.
Mykoff & Vandy
Nationalized
J. Nitro
Cervi
Baldwin Blair Co.
Gibson & Pottack
30 half
Knowles & Ward
Dale & Burns
Human Troops
(One to 800)
Ophryssus
Jack Honley

Helen Culver Co.
Hayes & Stewart
Smart Sisters
(One to 800)
20 half
J. Nitro
Hudson & Parrott
Plummer Henry Co.
Wilson & McAvoy
Powerful Paul Parker
De Ruth
Thomas F. D. No.
Stan Allen Co.
State Room 19
Hale & Davis
Human & Previous
20 half
Knowles & Ward
Dale & Burns
Human Troops
(One to 800)
Ophryssus
Jack Honley

Mayo Hayes & G. B.
Elmer Mac Hall Co.
Wyre & Florida
Last Day School
20 half
Human Troops
Stan Allen Co.
Taylor & Howard
Tom Hovey
Purple Lady Mine
Shubertland
Shubertland & Rose
M & J. Davis

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Chicago & Candy
Wyre & Florida
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Missoula 10;
Billings & Clifton
Bozeman & Lee
Butte & King
Custer/Dickens Co
Alber Meining
Gates

CALGARY, CAN.

Postage
R. M. Harris
Prince & Bell
"Gone Home in Py"
Jack Reddy
Harvey Henry & G
McKay's Revue

DENVER

Postage
Phil LaTouche
Purcell & Currier
Patrick & Otto
Alice Pantages & P
Quinn & Cleverly
"US Mile"

EDMONTON, CAN.

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Brown & Jackson
Agnes Kaino
Leonard & Andrew
Carl McColloch
"Submarine F-1"

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Missoula Japs
Drama Gilbert
F & K Weber
Jan Rubin Co
Piano Newport & P
Gardner's Toy Shop

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CAL.**

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Vivian & Eddie
Val & Hamble
Hotel Kirk 1
Empire Comedy 4
Bennett's Troupe

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Goldsby
Policy & O'Neill
Britt Wood
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(Sunday opening)
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Walser & Dyer
Loiselle Naro
Jap Revue

ODGEN

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Walter Foster Co
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Chas Alhoff
Dobkin's Dogs

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Miller & Chapman
Pippas & Parson
Weaver & Weaver
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Bergoglio's Circus
Parsons & Richards
Jim Reynolds
Josephine Davis
Bobbi Clark & J
Kremm's of Mo-
son"

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Lynn French
McWhirter & Deeds
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Fred Albee
Audi Troupe

RANIER, CAL.

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J. C. Black Co
Joseph & Lavette
Frank Morrell
Derry

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Diana Duncan
"Heart of A Woman"
Harry van Puyten
These Matinee
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Charles & Lambert
Maggie Leach Co
Maurice Murphy
Lester's Cabaret

TACOMA

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The Mitford

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Juddings & Morris

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VANCOUVER, B.C.

Postage
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Rose Valdaya
Arthur Devoy Co
Adonis & Dog
Bass & Alton
"Haberdashery"

VICTORIA, B.C.

Postage
Mabel Harper Co

LEADER & STERLING

Thunder Mountain
Barry & Leighton
"Broadway School"

WINNIPEG

Postage
Alaska Two
Meadow Pages Co
Joan Barry
Dr. Mitchell's Bros

10 Pink Tops

POOR LITTLE RITZ GIRL

(Continued from page 12.)

bolster up his score, and Hart showed that he has yet to learn that even with shows that might please a time limit should be set. His work was not bad at all. It dropped in place and made one feel bored, but his ideas were good. If the pruning process had clipped off about 15 minutes of the last act it would have been better.

Victor Morley has a rather thankless part, and at the opening he did the best he could with it. Ray Alton, who has the other male part, also did what he could with what was allowed him. There is little opportunity for either to show much. They simply trail along.

"The Poor Little Ritz Girl" is a Southern girl who has come to New York from Arden, S. C., to make her own living and support her household in the South by means of her efforts on the stage. While the show she is connected with is rehearsing in New York City she hires from the superintendent of an apartment house the apartment of Penhooke, who is away. There she entertains some of the members of the chorus, rather frugally to be sure, and they, realizing the cost of the apartment, refuse to believe their friend is on the level.

Penhooke returns rather unexpectedly at night, while a severe storm is raging outside, and finds the girl seated by his fire in pink pajamas. After the first surprise she explains she is an actress and hired the apartment from the superintendent. During her description of her efforts on the stage she tells him of certain numbers being rehearsed in the show, and this gives the opportunity for the "cut backs." Suddenly the house is darkened. There is a change of scene, and when the lights are on again the prin-

cipals and chorus of the new show are rehearsing, even to the Ritz girl. This is the novelty and the appeal on which it must live or die.

Several complications arise after this, such as the sister of the girl coming to the apartment, with the determination to break into the game like her sister, and, finding Penhooke there.

The best work is a comedy line is done by the trio of girls who are in the chorus with the Ritz girl. They ran away with one scene in fine shape. Luis McConnell, who has one good song in the show, put over some splendid comedy. Aileen Poe, who plays the lead, has personality, but little else. She has a fair voice, but nothing to distinguish her. Eleanor Griffith as the sister sings equally as good and acts better.

CHAS. ALTHOFF

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By GUY PERKINS

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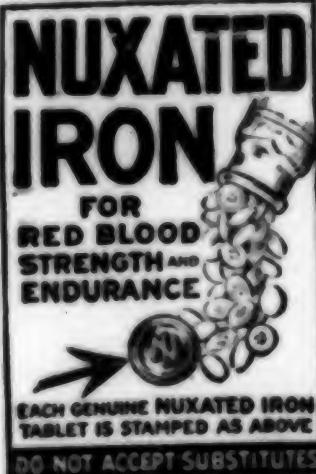
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SCENERY FOR SALE AND RENT

IN PAINTED SATINS, PLUSHES, VELVETS, ETC.
ORIGINAL IDEAS

UNIQUE DESIGNS

BUMPUS & LEWIS, 245 West 46th Street, New York
Repairing and Remodeling



MAY 31-JUNE 5

POLTS, NEW HAVEN, CONN. **POLTS, BRIDGEPORT, CONN.**

Direction PETE MACK

BILLY S.

JENNIE

HALL AND COLBORN

In an original character gem

"HILDA"

FULLY PROTECTED BY COPYRIGHT. CLASS D.XXC. NO. 54412.

MAX HART Presents

TRUE

FLO

RICE AND NEWTON

B. F. KEITH'S ALHAMBRA, THIS WEEK (May 31) NEXT WEEK (JUNE 7), COLONIAL, NEW YORK

Opened at B. F. KEITH'S RIVERSIDE THEATRE THIS WEEK (MAY 31) and met with SUCCESS

PAUL and LEW

MURDOCK

IN "ECCENTRIC STEPS"

ALHAMBRA NEXT WEEK (June 7)

Colonial to follow

Management ROSALIE STEWART

Growing Bigger 'N Better!

AND IF YOU AREN'T SINGING
OR PLAYING IT-YOU'RE OVERLOOKING
SOMETHING WORTH WHILE!

THAT NAUGHTY WALTZ

**EVERYBODY CALLS
ME HONEY**

THE PUBLIC'S CHOSEN FAVORITE

**I'M WAITING FOR
SHIPS THAT NEVER
COME IN**

THE BEST DUCH BALLAD ON THE MARKET

FORSTER MUSIC PUBLISHER, INC. CHICAGO

CHICAGO
LOOP END BLDG., 177 N. STATE ST.
ABE OLMAN, GEN. PROF. MGR.

NEW YORK
501 ASTOR THEATRE BLDG.
KATHRYN JOYCE, N.Y. REP.

PERFORMERS!! A HEADLINE ANNOUNCEMENT



We have made a lucky purchase of

475 THEATRICAL WARDROBE TRUNKS

which have been damaged and slightly soiled by FIRE.

YOU CAN SAVE \$25.00 to \$75.00
on some of these very popular
make trunks.

YOU CANNOT AFFORD TO MISS THIS
OPPORTUNITY

CALL IN AND PICK WHILE THE
PICKING IS GOOD

STRAND LUGGAGE SHOPS

1573 Broadway, N. Y., at 47th St. STRAND THEATRE BUILDING

Stanley Co. management and control, has played Keith bookings for several years. The house, originally announced to open May 31, will begin its season Saturday night.

The Stanley Co. has issued the following line for use in their advertisements: "Under the direct management of the B. F. Keith's Theatre Co. Supervision Stanley Co. of America." Edward Renton is in charge of the house. The opening arrangements were made by Harry Jordan, of the Philadelphia Keith office. Julie E. Arosone, Atlantic City representative of the Stanley Co., acts for that company in the new managerial arrangement.

The Moulin Rouge, Harry Katz

and Douglas are the featured acts at the opening of the Blackstone Cafe, under direction of M. A. Williams.

The Martinique is doing business with the Happy Serenaders and a big vaudeville bill programmed.

The Drama Arts has Lo Gua, protege of Dora Linda and Adelaida De Vore, the skater. The two orchestras are the Kentucky Serenaders and the Blue and White Marimba Band.

Arthur Ashley, has been engaged by Proprietor Harry Lata, of the Almac Hotel Latocellar, to conduct

H. HICKS & SON

557 Fifth Avenue, at 46th Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing

manager, located at New York avenue and the boardwalk, has divided his building into two separate institutions for the coming season. Bobby Heath and his Girls' Revue will depict in one and Sophie Tucker in the other.

The Versatile Becket and D'Amore

SAMUEL NATHANS WARDROBE TRUNKS FOR THE PROFESSION



This Week's Special

Full size wardrobe trunk; 12 drawers, shoe pockets, laundry bag, cretonne lined.

1 YEAR GUARANTEE

\$37.50

Also 33 1/3% Discount

On All Hartman, Reiter, Finkertons,
and other Leading Marks.

531 Seventh Avenue

Between 33rd and 34th Sts.

what is announced as the "intimate" idea in entertainment. Mr. Ashley himself takes the floor and acts as announcer for each of the several acts—an array of girls and one comedian. York's Orchestra.

Bathing on Atlantic City's beach started Decoration Day, when lifeguards officially went on duty. Maidens in California bathing suits have not yet made their appearance—an event that it is rumored is to happen on the Atlantic coast this season, and local authorities declare the innovation will not be permitted.

George White's "Scandals of 1920" is making an emphatic impression on Atlantic City theatregoers this week. The production is derided by one critic to compare very favorably with any edition of the "Follies" and to be full of laughs throughout.

Holbrook Blinn in "Borderland," Globe, June 7, week, direction Wm. Harris; "Cave Girl," 21, Apollo; "Maid to Love," 7, week; new Broadhurst show, 21, week.

BOSTON. By Len Libby.

ORPHEUM-LOWE.—Pop vaudeville.

BOSTON.—Pop vaudeville.

BOWDISH.—Pop vaudeville.

ST. JAMES.—Pop vaudeville.

SCULLY'S OLYMPIA.—Pop vaudeville.

GORDON'S OLYMPIA.—Pop vaudeville.

GORDON'S CENTRAL SQUARE.—Pop vaudeville.

MODERN BEACON, COFFMAN
BUILDING, "STRAND, FRANKLIN."

spend the summer there, but is expected to rejoin the company in the fall.

PARK, EXETER STREET, CO-
LUMBIA, LANCASTER, WAL-
DORF, GLOBE, FENWAY.—Pic-
tures.

PARK.—"Joan the Woman," Slim
SHUBERT.—Closing week of "The
Say She Does."

MAJESTIC.—Opening of film sea-
son with "Romance."

WILBUR.—First week of Lew
Fields' newest, "The Poor Little
Rich Girl."

HOLLIS.—Another week of Ora-
man's "Genius and the Crowd."

PLYMOUTH.—Dark.

TREMONT.—"Mary," the Cuban

Mr. C. B. Dillingham

HAS ARRANGED WITH

Tom Brown

TO HAVE

The Six Brown Brothers

IN THE NEW

FRED STONE SHOW

"TIP TOP"

NEXT SEASON

Which Will Be the Seventh Season

Under the management of MR. DILLINGHAM

into the Plymouth just a week ago did not last long, as Bostonians refused to take the show seriously. It was considered a comedy instead of a drama.

All the theatres except the Colonial put on a special matinee Monday (Memorial Day). Lou Tellegen opened at the Colonial Saturday night in his new show, "Underneath the Bouquet," and it was not

possible for him to stage an extra matinee.

At the National Saturday Jacobs P. Adler and his Yiddish Players opened an engagement of five performances. He is using "The Law of Life" as a vehicle.

BALTIMORE.

By F. D. O'Toole.

ACADEMY.—"Mad to Love," pre-

NOTICE VAUDEVILLE ARTISTS FOUR MILE CREEK

PARK, ERIE, PA. Opens June 13. WANT Five, Good
Acts. Five Each Week. Sunday opening

Address FRED H. BRANDT, Booking Manager

614 PERMANENT BUILDING, CLEVELAND, OHIO

ALSO BOOKING LUNA PARK, CLEVELAND, OHIO.

BENNY and WESTERN

IN THEIR ORIGINAL DANCE

"THE SYNCOPATED WHISK BROOMS"

Appearing with **MISS CORINNE TILTON**
In MENLO MOORE and MACKLIN MEGLEY'S
"THIS AND THAT"

THIS WEEK — B. F. KEITH'S PALACE NEW YORK — THIS WEEK

Direction
HARRY WEBER

B. F. ALBEE, President**J. J. MURDOCK, General Manager****F. F. PROCTOR, Vice-President****B. F. Keith's Vaudeville Exchange**

(AGENCY)

(Palace Theatre Building, New York)

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing **S. K. HODGDON**

Produced by Gierich Productions, Inc.,
Monday to fair holiday
events. Well received. Reviewed
everywhere.
AUDITORIUM—George P. Mar-
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KAHN and BOUWMAN
SCENIC STUDIO

OFFICE:
W. 44 St., N. Y.
Phone Bryant 5202

Agency Theatre
Globe Theatre
Bremen, N. Y.

ended out by Monday's audience,
Miss Hubbard favorite at the
influence of the old Patti players here
several years ago, returns as leading
lady, and was altogether as
charming as ever.

POLLY—The Virgin of Miami-
land film, after splurge of adver-

Beautify Your Face
You want the skin to look good.
Many of the "Professionals" have
skins and release some parts to
keep up their natural appearance
and remove wrinkles.
Consultation free. Free representa-
tive. P. R. SMITH, M. D.
342 Fifth Ave., N. Y. C.
(Opp. Waldorf)

Picture well produced. Will
be here for a couple of weeks.

MARYLAND—Vaudeville.

GARDEN—The George
O'Brien picture, also
vaudeville.

HIPPODROME—Vaudeville.

GAYETY—"Kummerschau" Bur-
papa, an acceptable performance.

POLLY—The girls from Jap-
an. A young woman called me
"Dollie" did some singing dancing
at west big in a house of this cal-
iber.

NEW—Sixteen versions of Leigh-

HOE
Jacks SHOP
No Mail Orders
Short Vamp Shoes
154 W. 45th St.
New York
By Shoe & Clothing Co.
Quality Laundry.

In Grimes' Oklahoma play, "The Per-
sonal Touch."

PARKWAY—The Little Shop-
per of Kingdom Come film.

WIZARD—The Sea Wolf film.

STRAND—The Walk Off.

VICTORIA—The Fighting Shop-
per, third showing.

With the doors closed yesterday
by removing the locks and the
no adjacent room from the lobby
to the Century Room, the
management was made last Friday

to the doors closed yesterday
by removing the locks and the
no adjacent room from the lobby
to the Century Room, the
management was made last Friday

EDWARD GROPPER
THEATRICAL
WARDROBE TRUNKS
208 West 42d Street
New York
Phone Bryant 5202

John B. Huber, municipal director
of music has been appointed manager
of the Lyric and Albee
theatres in this city. Mr.
Huber was formerly associated with
the old Lyric, French Theatre, Thomas & Hall
Theatre. Since he has been retained, he
intends to make his management
over the property and the joint the

ZAUDERS MAKE-UP
Let us Paint
Our Photo-Lab and Color Card
WEST 42d STREET
NEW YORK CITY

remodeling have been approved
and work is now under way.

"The Rambler Set," negro players,
had an engagement Saturday
for the most successful run of any

produced by Gierich Productions, Inc.,
Monday to fair holiday
events. Well received. Reviewed
everywhere.

EMPIRE—"Beauty Revue."

LUNA PARK—Toshi and Toshi,
Ada Weber, Lee Travail, Gehan

The proposed summer burlesque
offerings at the Empire have been

announced.

"The Rambler Set," negro players,
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AMONG THE WOMEN

By ALICE MAC

Corraine Tilton at the Palace Monday made a novel entrance in the revue, "This and That." She was the Doll in front of the telephone. Her dress was orange satin, with pockets, collar and cuffs of saxe blue. The hat was poke bonnet shape. The Misses Pollis and McIntyre were pretty frocks of chiffon, peach shade, with skirts trimmed in stripes on gold tissue. Hats were worn.

As a young school girl Miss Tilton was nice in a dress of pale pink satin. The bodice was jumper style. For the song, "The Kind of Kind the Wind Brings," two of the girls representing the snow, were striking dresses of flowing white chiffon, with the bodies of different shades covered in bengal trimming. High collars and cuffs were of white fox, which also formed the hats. Miss Tilton did a clever piece of work when tasting wine for the first time. For this scene Miss Tilton wore a simple dress of powdered blue satin, showing soft lace at each side.

Miss Raymond (Dugan and Raymond) wore a gown of black sequins, exactly the same as Anna Chandler had at the Alhambra. The sequins formed the bodice and panels back and front. Miss Raymond's other frock was apple green, gathered at the hem, with an overskirt of heavy lace. A narrow band of ribbon was tied in front.

Pale green net was becoming to Hattie Darling. The skirt had the two-tier effect. It was trimmed in narrow bands of green ribbon. The hat was tiny, with a small red feather at the side. Miss Darling wore a pretty dress of old rose with the style the same as Miss Raymond's jet. Miss Darling's last gown was white satin, caught under at the hem, opening at the sides, showing an underskirt of silver lace. The bodice was quite plain, with the material puffed at the waist.

The prettiest of Lottie Wilton's three dresses was black, trimmed in midnight blue sequins, over a foundation of yellow chiffon. The back had a huge bow of black net. The hat worn with the pink silk frock at the opening appeared suited when held against the frock.

Gladys Clark (Clark and Bergman) at the Riverside Monday wore an awfully pretty gown of black sequins, the sequins forming a panel back and front, with black net flaring at the sides. One shoulder strap was of brilliants while other was of jet. The roses trailed down one side. In overalls of pale blue satin, striped in red satin, Miss Clark looked cute, with a tam to match. The Crisp sisters, in the same act, made a charming picture in hoop dresses of net ruffles. Blue sashes were tied into a large bow at the back. Pantaloons of lace frills showed beneath the skirt.

A very sweet gown of white lace was worn by Lady Twin Mel. Heads formed a pattern on the skirt, with the bodice of sequins. The sash was of blue and pink ribbon, ending in a bow at the back.

Helen Dietrich's (Wright and Dietrich) one gown was handsome of gold net embroidered in silver and gold threads. A jewel hung down the front of gold beads, which also formed the bodice. The hat with this costume was of corsage white, sailor shape.

An attractive dress was Belle Baker's shell pink chiffon, caught at the hem, trimmed in glass beads. Tiny tassels hung from the hem of the skirt. A narrow band of pale blue ribbon was tied around the waist.

Cute and becoming are the dresses worn by the ushers, of green check gingham, the two-tier effect, with pockets on each hip. A band of the material was tied into a small bow at the back.

Mollie King in the picture, "When Men Forget," were attractive gowns. In an evening dress of soft satin Miss King looked beautiful. The skirt was draped around to the side, from where a train hung. Two

pieces of the material were tied across the front, into a low knot at the back.

In one part of the picture Miss King wore the same frock she did at the Equity ball in 1919. It was of blue serge, with panels of grey wool embroidery each side. Tiny buttons ran down the back as far as the waist, around which was a narrow patent leather belt. A silver fox sash was worn with this costume. Another evening gown was striking, made entirely of black sequins with puffs of tails at the side. The back had the high neck effect.

Miss King had a handsome satin wrap in one scene, over a one-piece blue serge frock, made perfectly plain, with pockets on the hips. The hat with this dress was becoming. The crown was of velvet cloth, coming to points each side, with the brim of leather. A summer frock was dainty, of striped voile made full, with three frills on the skirt, also on the short sleeves and collar.

At the Fifth Ave. (first half) Dolly Kay wore a striking gown of emerald, rose shade. It was looped slightly at the waist, with black net forming sleeves caught to the wrists with velvet bows. Two bands of the velvet were twisted round the waist.

Betty Don has a pretty frock in her stage setting, she appearing in a frame, with the background altered for her different numbers. Her first dress was white taffeta, with bunches of tulle draped at the sides. In her hand she held a spray of pink violets. Another costume was gold cloth, with jeweled girdle round her waist; from the back blue chiffon hung trimmed in aqua.

Harry Holman, in a very amusing sketch, has two young women. One is in a blue serge suit. The jacket has a deep band of pleated taffeta on the bottom. The other wore a frock of fawn cloth with the bodice eton fashion and a scalloped hem. A sash was of brown satin.

The gowns in "The Apple Tree" are the same as when at the Palace. The only alteration is that Miss Thomson is now a blonde.

In the "Last Days of School" at the American (first half) the girls make their entrance down the aisle, wearing muslin pinuppers, which they discard when doing the numbers. The two dancers were dainty dresses of yellow satin, trimmed in sequins; the sides of the skirts were opened, lined with blue. Two of the girls looked pretty in net frocks, one of blue the other rose. Narrow bands of ribbon were on the skirt, with the bodices of sequins; bows of silk hung at the back.

Mattie Quinn's first dress seemed a trifle stiff, of white net which was trimmed in silk fringe, over a foundation of green tissue. Her pale blue taffeta gown was becoming, a ruffle of pink trimmed the hips, the pink also forming a sash. For her dance at the finish her frock was quaint, made very short, of chiffon ruffles; knickers were worn to match.

"The Girl in the Dark" wore a good-looking gown of green brocade draped around the side. White tulle was draped over the shoulders.

FILTHY FILMS AT STAG.

Chicago, June 2.

A scandal following a "stag" given by the Intercollegiate Club has led to a police investigation of the origin or at least the distribution of sensational indecent films which at times have been reported as being served at such functions. This instance was the most extreme as two masked women appeared on the stage and "pulled cracks" at various stages of the dirty comedy, one of the women later appearing in scanty attire.

PICTURES IN CINCY HOUSES.

Cincinnati, June 3.

Before leaving for New York last week, John H. Haynes, manager of the Grand, made arrangements to leave the house to Jessie McMahen and Jerome Jackson for the summer. McMahen & Jackson will play pictures.

Claude Hite, former exchange manager, now running an exchange of his own, has turned exhibitor and has leased the Lyric for the summer with pictures.

THE RETURN OF TARZAN.

Produced by Numa Pictures Corporation under direction of George Moore, distributed by Goldwyn.

For those not familiar with Edgar Rice Burroughs' "Tarzan," stories a prong briefly sketches Tarzan's career from apeman to civilization. The prong was written by John Wengert. He introduced into the limited footage at his disposal a condensed sketch that creates the right atmosphere for the unfolding of the picture.

"The Return of Tarzan" is an improvement on the preceding Tarzan productions from at least one point of view—action. From start to finish Tarzan (Gene Pollard) is busy most of the time manhandling thugs or choking lions to death with his bare hands. His activities stamp him as a superman, for he turns around human beings of an average weight of 160 pounds as easily as a grocery clerk handles pound packages of tea. He is supposed to have developed this strength and agility in his early life among the apes, but Mr. Pollard has to show some of the strength and agility of civilization, for, despite the aid of trick photography, there are several superhuman stunts staged that cannot be faked.

In the course of five reels Tarzan is attacked by about 20 thugs, is forced into a duel, is tied to a tree in the jungle and battles with a lion, is thrown overboard from a ship, and later battles with another lion. He gets out of the majority of these scrapes unscathed, due to his own physical prowess.

The story obviously has been arranged to give Tarzan every opportunity for adventure. It is a combination of coincidences that puts a heavy strain on credibility. At the close there are several loose ends not accounted for, and the way he has been left wide open for Tarzan's adventures to be continued in another "Beast".

The photography is very good. There are several fine shots of jungle life.

Mr. Pollard leaves nothing to be desired as Tarzan. Ormond Burton as Rakoff, the chief villain, gives a commendable performance.

Having in mind the superphysical attributes the story gives to Tarzan, which must dispel any tendency to carp at the seemingly impossible things he does this is a good production and will undoubtedly please the majority of audiences. It certainly provides all the action the most exacting could demand.

THE LANDSLIDE HAS STARTED

This is a report of what has been accomplished in two weeks in one territory.

CLASS OF SERVICE	NUMBER
Telgen	100
Day Letter	100
Night Message	100
Night Letter	100

If any of these three services are discontinued, the number of subscribers will be reduced to a minimum. Subscribers will be entitled to a refund of the amount paid for the discontinued service after the change.

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TELEGRAM.
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	NUMBER
Telgen	100
Day Letter	100
Night Message	100
Night Letter	100

If any of these three services are discontinued, the number of subscribers will be reduced to a minimum. Subscribers will be entitled to a refund of the amount paid for the discontinued service after the change.

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11A

There'll be a Franchise everywhere

THE WONDER MAN.

Robert d'Alour George Carpenter
Dorothy Parker Pauline Starke
Mrs. Blaney Florence Roberts
Mr. Blaney George Cawelti
Mr. Roberts Robert Harbin
Alice Hartman William Hartman
Puddles John Hartman
Maurice John Hartman
Hector John Hartman
Helen's friends of the gymnasium Tom Neal
Dorothy Jack Hulmann
Mrs. Blaney's friend Charles Stone
Trainer Francis MacKenna

Right and slim fans alike are going to take to George Carpenter in pictures. The former may never lump him in action against a formidable opponent during his stay in America, but both can get an eye full of his wonderful athletic versatility. In addition to his artistry as a screen actor in "The Wonder Man," the film featuring the French war hero and European heavyweight champion is being shown this week in the grand ball room of the Hotel Astor under the auspices of the New York County American Legion.

This is the first of a series of three pictures he is under contract to make for Robertson-Cole. If his initial endeavor and drawing power are a criterion he should clean up a fortune without wasting a blow.

Next to Carpenter's finished artistry in the fine cinematographic work by G. Bennett that cuts a figure in the success of the picture. To get a vehicle for the boxer was not so easy as one might imagine. For Daniel Carson Goodwin's "American society drama" story was slain time and again at the direction of John G. Adolfi to fit the various situations, and a good many of them were very tame. What remained of the melodramatic story was ingeniously used by Adolfi to bring out everything Carpenter had and also give the supporting cast something to do other than watch the star go through his athletic paces. Adolfi's judgment was vindicated, for he whipped the thing into such shape as to hold interest from start to finish. The scenario was by Joseph W. Farnham.

The story gets a good start with the first scene—the opening of the Potomac Ridge Club's social season. Pretty girls are making merry. Carpenter, as Henri d'Alour, clad in his French uniform, upon which dangles the many medals he received, makes a handsome appearance. His smile and pearly teeth and altogether clean-cut appearance makes you wish you could shake his hand.

d'Alour is in the French Secret Service, but his new American friends in the social center do not know that. The soldier has hit the right place to nab the "swell" thieves. The punch of the story has to do with the stealing of some valuable after-war contracts between American agents and the French government. The constant appearance of d'Alour in uniform and "jump and bath" around the suspicion of the thieves as one of their own, and to inform the folks who happen to have the contracts in their offices. Meanwhile he falls in love with a duchess, Dorothy Moore, daughter of the millionaire Moore, as played by Pauline Starke. d'Alour has a rival in Alan Gardner (Robert Harbin).

Cheating the first part Carpenter to dinner with Miss Starke. He can certainly shake a wicked leg. He is graceful and knows how to take his partner around.

The first scene leading up to a fight is in the club's gymnasium, where all sorts of men are exercising, including fat ones trying to take off like Gardner in the class next. He would be better. Carpenter is there, coming with dandiness. He is invited to spar with Gardner but he isn't in it with the American. d'Alour won't lay a glove or consider an injury of foot in the fight.

They run across each other. In Dorothy's house and Gardner makes d'Alour's life worse. Dorothy calls him a scoundrel and promises to take him on. He hangs his head and goes back to change, while Gardner pushes back his shoulders and gives d'Alour a large laugh.

Some little time later the officials of the Potomac Ridge Club decide to hold an amateur boxing tournament. Gardner imposes upon the press that the fight is posted, and he rushes to it to write his name. d'Alour's few female employes try to be among the entrants. A match is made between Gardner and d'Alour. As a sucker Gardner picks one of the best. He stands nearby as tall as d'Alour and he has considerable athletic training.

d'Alour goes past training. He is shown in the gymnasium, fooling around with the dummy and in turn skipping the rope and doing other stunts similar to fighters and boxers previous to an important engagement. The members make Gardner a prohibitive favorite in the betting. d'Alour tells his friends not to bet on him.

The hand scene of the club is shown. This particular scene was taken at the Zane studio at Fort Lee, N. J., several weeks ago, in which the Robertson-Cole people invited like friends to act as spectators.

Gardner and d'Alour has four exciting rounds, in the first three of which Gardner almost annihilates his opponent, according to the pic-

ture. While he is taking a minute's rest between the third and fourth round some one in his corner hands d'Alour a card. He recovers from the "beating," and something like a miracle sweeps around him. His girl beckons that he win. He leaps out of his corner at the sound of the bell, meets Gardner half-way across the ring and after several skirmishes slips a right to his chin. Gardner goes down and takes a short count. He arises in time to stumble into another right, this time falling on his all fours for the full count. His opponent helps to drag him to his corner.

It is a remarkable scene, thanks to the painstaking direction.

Miss Starke hasn't much of a role, but she makes the most of the little she is given. Carpenter's manager, Francois Deschamps, is a conscientious figure in the fight scenes, as is his sparring partner, Jack Hulmann.

THOU ART THE MAN.

Myles Callahan Robert Warwick
Jess Forrest Lois Wilson
Henry Forrest J. W. Damon
Hattie Johnson Cleo Moore
Mr. Johnson H. G. Everett
Mrs. Forrest Mary Carter
Miss Forrest Jane Wolfe
Pinnie Darrow Dorothy Butler
Tom Darrow Vera Gordon
Lester Darrow Richard Warren
Celia Lorraine Lawrence
Oscar Letitia Geer
Chaperon Sylvia Ashton

In an introduction on the methods employed by Thomas Helford, director of this Warwick feature called "Thou Art the Man," outlined in the Paramount-Artcraft press book for exhibitors, comment is made on the director's theories on picture making. "He does not believe," it reads, "in having a picture merely reflect the personality of the man who directed it. He is in favor of allowing the actors, and particularly, the star, a free rein. He merely gives them the barest outline of a scene, then lets them work it out themselves. The sounds of his theories are demonstrated in," and concludes by naming the picture once more.

Mr. Helford's theories are to be taken in debate after looking at his task. For giving the artist "the barest outline of a scene" is one of the principal faults of picture making. On the legitimate stage, when a play is to go into rehearsal, the members who will give it the benefit of articulation are called in. The stage manager or author is seated at a table with the others a few yards away. The subsequent task of reading the play, is one in which every one concerned will have a thorough knowledge of, in pictures it is quite a different story. It appears, for the result of giving the artist the "barest outline of a scene" as in this feature, has produced a picture of no intense appeal.

The biggest moment in it

through direction apparently, comes from that gripping and sustained interest and in but little more than passive action. This is the scene of the meeting between Myles Callahan (Robert Warwick) and Jess Forrest (Lois Wilson). To those on the other side of the screen there is some hope that the man with the megaphone in hand who directed would have used his artists so that a wave of sympathy, coupled with suspense, would have consumed every viewer to the action. Such a scene as this, with a misunderstanding arising through circumstances in which the hero serves a term of three years to shield the woman's good name, and while she believes him guilty and exposes him, and then regrets the deed—all this is worthy of more response than the screen revealed.

The story is one that moves of interest, with a background of the African diamond mines depicted colorfully through California locations. The plot is one that is not entirely even in denouement, and Warwick's too many changes in characterization give this picture that too great touch of improbability. It seems that what is probable in a novel invariably becomes improbable in a picture because of a carelessness in doing a job needing more thoroughness and possibly devotion to the task in hand.

A scene in which the Kaffir crew is being fed, their hands cinched in some leather attachment to prevent their stealing the precious uncut stones, should win a great deal of sympathy from any American audience of this time. It shows brutal methods of ill-treating the black man in Africa. If they are still in vogue something is wrong with the African legislation of the white man for the black.

There is nothing especially distinguishing among any of the half a dozen films to call particular attention to. The photography is fair and even.

The play is taken from the play by F. R. Mills-Young, the arrangement by Margaret Turnbull. Step.

THE UNKNOWN RANGER.

The Unknown Ranger Ross Hartley
Mother Mrs. Hall
Jo Marie Scott

Produced by the Aywon Film Co. featuring Ross Hartley. If there is any reason why this production should be shown publicly it is not made evident on the screen. As a failure

from every point of view of film production, it is a success.

The story is supposed to be Western drama, but in many spots the errors of omission and commission are so blatant they got a laugh. The audience at the Circle theatre gave the picture the well-known "Yan."

The name of the director is not credited, and it is not long before it becomes palpable why his identity is concealed.

An opportunity after

opportunity is passed by to make at least a passable presentation the situation becomes exaggerated.

A weak effort has been made to get something out of two or three lurking broncos, about five cowboys, a city slicker, three Mexicans and the hero's sweetheart, who is dressed to appear about 12 years of age. Some shots are shown of cattle being entrained for the stockyards. The cattle are good, but receive poor support. As the hero and villain chase each other through caves and over crags engaging in a revolver duel the while the absurdity of the situation gets several laughs.

CRITERION.

The main piece of apple pie at the second Criterion opening was "Humoresque," a Chaplin production, featuring Almo Roberts and based on a story by Fannie Hurst. It is reviewed elsewhere. As a special it has good pulling power, though it does not stand up toward the end. To professionals, however, it should have an exceptional interest, because of Vera Gordon's performance. She walks away with the picture. While Miss Roberts only appears in the latter half, no opportunities are created to force her to the front and none should have been. She does her work well, and it is not meant to dominate.

The program begins with the orchestra playing Dvorak's famous "Humoresque." The rest of it is an illustration of Dr. Hugo Reinhold's at times erratic idea of amusement and music. The songs of the Holy Land are dull stuff, and the drowsy "Through the Ages," sung by Emmanuel List and a chorus, is worse. The Sunday performance, however, provided a lighter for this lump when a lady protested at having to remove her hat. The man behind her who had asked her to do so explained that when he came to a picture theatre he liked to see the screen. "That," he said, "as one of my eccentricities, strange as it may seem."

Lord.

The orchestra played Thomas Mann for the opening led by Horace London. The Tchaikovsky followed, and included excerpts from Gounod's "Faust" and Schubert's "Unfinished" and the Lieder of Mendelssohn.

The Topic of the Day.

Dick Hart and his gang of the day gave an exhibition of dancing of about 15 minutes. There are eight girls in the act, all wearing costumes, each playing two or three different instruments. They are used principally. The act is well

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AUSTRALIANS IN HOSTILE CAMPS

Prices for American Pictures May Therefore Rise.

The Australian film market is attracting attention in New York just now, due to the presence here of representatives of the biggest distributing and exhibiting organizations "down under." The representatives of the exhibitors claim they have organized a co-operative association of exhibitors modeled along the lines of First National. They gave out a statement that Australia spends \$40,000 weekly on American films and that they control two-thirds of this amount. Back comes the distributing representative with the statement that his associates spend two-thirds of the \$40,000, so that, if both are to be believed, the amount will have to be split into four thirds.

There is an undercurrent of antagonism between the two organizations, the distributors claiming that the exhibitors were organized by their present managing director because the latter was pleased when he lost the job he formerly held with the distributors.

As a result of the competition that is bound to ensue between the two organizations, American films should experience a price boost for Australian territory.

PUTTING PICTURES INTO POLITICS

Organization Men Planning Big Expenditure.

Representatives of a political organization in the Northwest have been in New York during the last few days endeavoring to raise funds to back a picture proposition that will further their political beliefs and at the same time be a paying commercial venture.

The scheme as outlined is an ambitious one, and when developed to the full will represent an investment of several million dollars. It is intended to gather together the best directing and technical staff available, and salaries unheard of before will be tendered at least two nationally known directors in an effort to get them away from their present affiliations. The best writers that can be lined up will be sought.

With this combination it is expected that super-feature productions of entertainment value will be produced, at the same time combining the political propaganda so巧妙ly interwoven into the stories that the public will absorb it without knowing anything about the ulterior motive.

The men from the Northwest are prepared to put up \$500,000 of their own money to back the scheme and are asking a like amount from Wall Street interests, for a start.

The New York financial men are giving the scheme very serious consideration, but in the event they turn it down, it is the intention of the originators to make a start on a smaller scale with their own funds.

RATE OF FRENCH WAR TAX.

Paris, June 2. The Senate has ratified the rate of war tax chargeable on admissions to pictures as voted by the lower Chamber, so that the contribution, after deduction of the 10 per cent poor rate and any municipal taxes on entertainments, will be 10 per cent. First 15,000 francs, of monthly receipts, 15 per cent, up to 50,000 francs, 20 per cent, to 100,000 francs and 25 per cent, on any receipts over during one month.

There is no sign yet of any heavy change, though such was threatened during the early discussion of an increase in the then existing war tax. The pictures, however, tell the effects of the strike of transport workers in May.

"PLAQUE" SCORES IN BERLIN.

Word has been received from Berlin that a historical, romantic, two-reel production known as "The Plague of Florence," produced by Deutscher in 1928, has taken third place in the annual film competition for eight consecutive weeks in one theater.

METRO SIGNS DORALDINA.

Enters Into Five-Year Picture Playing Agreement.

Doraldina and Metro reached an agreement this week. Now Doraldina is holding a contract from the picture producer for five years.

She leaves New York June 10, for the coast, to start on her first film, "Passion Fruit," by Carey Wilson.

TWO NEW AUSTRALIAN HOUSES TO BE BUILT

F. W. Thring of Williamson's Brings the Information.

Two new theatres are to be constructed in Australia, one at Sydney and the other at Melbourne, by J. C. Williamson, Ltd. Each theatre will have a seating capacity of 3,000. F. W. Thring, managing director of Williamson's, is now in New York with an architect, looking over American theatres to obtain ideas for the new houses.

Williamson recently amalgamated with Australian Films, Ltd., and, according to Thring, the new organization represents an investment of \$4,000,000 in the film and theatre business. They represent in Australia First National, Goldwyn, Metro, Vitagraph, Robertson-Cole and Chaplin First National pictures. They also represented Heimlich until recently, when the latter opened their own exchange.

Thring also states that his organization has a commanding position in the Australian theatre business, controlling the five leading theatres in Perth, 17 of the 20 in Sydney, 8 of the 16 in Melbourne, three out of four in Adelaide and three out of four in Brisbane. He stated further that he expected in the near future that they would have competition from Paramount, who own their own distributing organization in Australia and intend purchasing and building theatres to get into the exhibiting end of the business.

According to Thring, 90 per cent. of films imported into Australia are American, and he does not think English productions will alter the situation much. Although Australia is largely British, the people think and act very much like Americans and American production makes the biggest appeal to them. Any innovation in America can always be found in Australia within 30 months of its inception.

Thring will leave for England June 10 and will visit France and Italy in the interest of his company.

DECoy DEER TRAP.

Syracuse, N. Y., June 2. Success of a unique trap used last fall by representatives of the State Conservation Commission in order to catch violators of the deer laws was reported at the trial at Malone of Arthur Adams, Lake Placid film house owner and Tom Collins and Rufus Perkins, also of Lake Placid, accused of deer jacking.

The State agents used a dead deer as a decoy and nabbed the trio after a shot had been fired at the decoy, presumably from the auto in which the men were riding.

Justice Haffey interrupted the trial of the case with the suggestion that a settlement be effected.

The matter was closed after each of the three men involved coughed up \$25.

STORIES FOR HOPE HAMPTON.

Hope Hampton has secured a story for her second screen vehicle, written by Sidney Toler, entitled "The Tiger Lady," and is now actively engaged on the West Coast in Maurice Tourneur's Hollywood studio.

She has also purchased a Hawaiian story by H. H. Van Loan tentatively titled "The Tand," and an original story by the same writer that has been contracted for but not yet completed.

REORGANIZE CLIMAX CO.

In a reorganization of the Climax Film Co. Felix Goldfarb was appointed vice-president and general manager. The appointment of C. H. Rosenthal to the sales force was also made.

Both were recently connected with the Robertson-Cole exchange in New York. That concern moved its offices in the Seventh Avenue

PROMISE CORRECT INDIAN FEATURE

Historical Detail in Expensive Denver Venture.

Denver, June 2. A large picture company which will produce Indian films historically correct in every detail will be organized shortly in Denver, according to Princess Tsianina Red Feather, Indian singer.

The corporation is to be known as the American Indian Film Co. and will begin its first picture within a month in Los Angeles.

Princess Tsianina will leave next week for Oklahoma where she will secure representative blooded Indians from each tribe to take part. The picture will be a huge venture and will depict three periods in Indian development—the life of the primitive red man, the coming of the white man and life after his advent to the new world, with accurate portrayal of conditions of today.

In the East, Princess Tsianina has interested wealthy Indians in the project and asserts that Western capital is available also. A corps of Indian experts are now at work in Washington in the Congressional Library collecting accurate information of primitive Indian life which will be shown in the first film.

The movement has the endorsement of the

ment and support of Otto Bell, Indian commissioner.

Every actor in the company will be a blooded Indian except in such cases as call for white men.

MADGE KENNEDY ILL.

Goldwyn has been forced to suspend work on its Western production, "The Girl with the Joss Heart," with only one day's shooting to be completed, owing to the illness of Madge Kennedy.

Miss Kennedy's illness is declared not to be serious, and after a few days it is expected the star will be able to resume work.

SHORT SUBJECT DEPARTMENT.

Goldwyn has established a short subject department for the distribution of one and two-reel subjects. They will include the Ray releases, Beach, Tarkington, two-reel Edgar Compton, the Capitol Comedian and the Ford Weekly.

BLOCK GOES TO LONDON.

Paris, June 2. Ralph Block, of the Goldwyn forces, has gone to London prior to calling for New York.

Block has been studying the possibility of exporting French films to America.

OPERATE ON McDONALD.

Los Angeles, June 2. Francis McDonald, now at the Selig studio with J. Oliver Corbett, will go under an operation for appendicitis when finishing a picture in which he is now appearing.

POLICY CHANGE AT CAPITOL—PRICES DOWN

Fantasy With 100 Voices Replaces Opera Entertainment.

Tonight (Friday) will mark the advent of a change of policy at the Capitol, New York. This was exclusively predicted in Variety when the Goldwyn interests took over the house, as was also that the production direction there would be under the supervision of R. L. Rothapfel, who would be brought from the coast for the purpose.

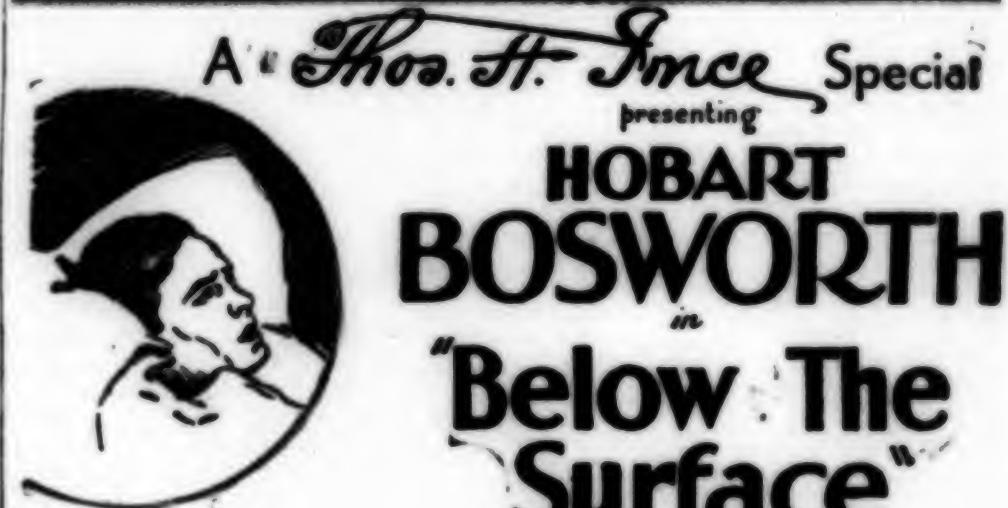
The house has been dark since Tuesday to permit of certain changes on the stage. With the opening tonight the orchestra will be placed on the stage instead of in the pit and the entertainment will differ to the extent that all of the operatic revivals will be discontinued. Instead a fantasy will be shown with a chorus of 100 voices.

The scale of prices also will undergo a revision with the top placed at \$1 and ranging down to 25 cents.

Even at these prices the Capitol will be able to top all of the other Broadway picture houses : point of receipts because of the tremendous capacity.

FRENCH CONGRESS.

Paris, June 2. A French picture congress is held in Paris the first week in June.



See:-

The rescue of the submarine crew
The wreck of the liner
The boy's dive to the wreck
What he sees through the porthole
Bosworth's sensational rescue



Another Record Breaker!

Sid Grauman wires:

"This is the third week for 'Below the Surface' at the Rialto, and business far surpasses our fondest expectations. The press

is unanimous in its approval. Business for the past two weeks has exceeded by several thousand dollars both 'Everywoman' and 'Huckleberry Finn.'"

GRAB IT! IT'S ANOTHER KNOCKOUT!

Story by
LUTHER ASHD



Directed by
IRVING WILLARD

\$200,000 RECORD OFFER MADE FOR FILM OF "GOLD DIGGERS"

Producers Anxious to Obtain Screen Rights From David Belasco Willing to Post \$25,000 as a Forfeit—Dig Up Old Broadway Type Plays for Pictures.

The record price for picture rights to a stage production has been set with the offer made to David Belasco for the "Gold Diggers." The film producers anxious to obtain the screen rights have tendered an offer of \$200,000. They are even willing to wait three years to have the rights turned over and in the meantime are willing to post \$25,000 as a forfeit in the event that they do not take the rights after the stage career of the piece has been practically run.

At this time there is a trend to run to Broadway stories of the lighter vein as may be seen in following out the recent releases that have scored the big money. They are "On with the Dance," "Why Change Your If?" and "Don't Ever Marry." The run on this particular form of story follows out the usual in pictures. First there came the rush for vamp stuff, followed by the triangle story and then the spiritualistic story. Now Broadway holds away entirely.

Want Old Broadway Types.

Producers are even looking into the past to dig up Broadway type plays. During the last week one producer sent out scouts to look for "The Gay Life," a chorus girl story and play that Ray McCauley did some years ago. The possibility of a re-make of "The Chorus Lady" is also possible.

The Belasco office has not as yet given its answer to the proffer made for "The Gold Diggers." The record price previously was \$175,000, which is the price Griffith is reported to have paid for "Way Down East" screen rights.

KELLERMANN'S FIRST MODERN COMEDY DRAMA

Premiere Given at Santa Ana —Under Water Stuff Big.

Los Angeles, June 2. Annette Kellerman's first modern comedy drama was given its premiere showing at Santa Ana Monday night at the Temple theatre.

The under water stuff took the audience by storm. A number of foreign buyers were present to negotiate.

A large delegation from the film colony here made a pilgrimage to see the picture and the general verdict is that it is the best thing Miss Kellerman has ever done.

SAENGER CO. DIRECTOR SELLS INTERESTS

Fichtenberg's 40 P. C. Capital Stock to Saenger.

New Orleans, June 2. Norman Fichtenberg, a director of the Saenger Amusement Corporation, is reported to have sold out his interests, said to be about 40 per cent. of the capital stock, to his partner, Julian Saenger.

Mr. Fichtenberg is to retire from the theatre building.

PREPARING "OLD SHOP."

Andrew J. Callaghan, head of the producing company starring Bebe Love, has practically completed all arrangements for sailing on the St. Paul for England, where he will attend to the preliminaries for the production there of Charles Dickens' "Old Curiosity Shop."

It is not yet decided when Miss Love will leave for England to commence work on the Dickens classic, but following the return of Callaghan to this country the producer plans to send a company abroad to make the quaint play in the most appropriate surroundings.

GRAUMAN'S HOUSE FOR PRO-RELEASES

Builder Announces Plans for His New Hollywood.

Los Angeles, June 2.

Sid Grauman announces plans for his new picture theatre in the Hollywood section. The house will be on the corner of Hollywood boulevard and Macadam place, close to the exclusive Hollywood Hotel. This is very near the centre of filmdom's activities. Of no small importance, the Hollywood theatre will be a national pre-release establishment, which means another step toward making Los Angeles the capital of exhibiting realms.

The seating capacity will be 2,100. In the architecture the oriental idea will predominate. The site is 147x300.

French searchlights in different colors will announce the start of the performance from the tower. A green light will indicate the next show commences in 15 minutes, and the red light the actual starting of the show. These searchlights will carry 35 miles, Mr. Grauman says.

GOLDWYN STOCK POOL RENEWS FOR 5 MONTHS

Holders of 90% Continue Under Original Agreement.

The Goldwyn stock pool has been renewed for another five months. The pool holds about 90 per cent. of the outstanding stock of the Goldwyn corporation.

The pool is a controlling one. Among its contributors are Samuel Goldwyn, Lee Shubert, the Duponts, Wiss of the United Cigar Stores, A. H. Woods, Joseph Goldstein. It was formed when the Goldwyn went through its process of reorganization.

GIRLS DISCHARGED.

Can Wear Athletic Suits at Los Angeles.

Los Angeles, June 2. Although the law stipulates that women in bathing suits must wear flowing robes when out of the water, Mabel Stewart, Dennis Long and Claudio Merritt were discharged when arrested for wearing abbreviated athletic suits.

The girls had been shooting pictures at a basket ball court at Santa Monica and went through the streets to a restaurant.

The Judge decided the law did not cover an athletic suit display any more than the girls did.

HUMMER TO PRODUCE.

Edward Hummer has started a producing company under his own name. The executive offices are at 147 West 46th street.

Other officers inducted includes H. Douglas Brown, for seven years assistant manager of the Hotel Vanderbilt; vice-president; William S. Billwork, president of the Consolidated Stock Exchange, treasurer, and F. Ernest Grubb, of Norris, Grubb & Coughlan, chartered public accountants of Philadelphia and New York, secretary. The Hummer Co. intends to make four feature pictures a year.

FRENCH IMPORTS.

Paris, June 2. The latest reports available indicate the prohibition of French imports includes printed films, but a small, indefinite quantity of censored film will probably be admitted for local trade.

EXPLOIT "IDOL DANCER."

Keith Houses Profit Booking This Film.

The Keith houses in New York City and possibly elsewhere in conjunction with the booking of "The Idol Dancer," are receiving an especial boost in campaign value through the co-operation of the First National exploitation department.

A special man was delegated to paper the neighborhood around the 51st Street where the feature is billed next week, while the booking office is using an Hawaiian orchestra and dancer to give it more color.

The arrangement between the booking offices of both concerns calls for the services of the exploitation men gratis to the Keith office while they in turn pay for all accessories.

This system will be used in practically all circuit houses in connection with the feature at the option of the management booking it.

TELEGRAM CARTOONIST GETS \$12,000 JUDGMENT

William Farr Awarded This Amount Against Horsley.

In his \$11,675 damage suit against David Horsley for alleged breach of contract, William G. Farr, the Evening Telegram cartoonist, was awarded judgment for the full amount by default, bringing the total to \$12,104.75 with costs and interest, owing to the failure of the defendant's counsel to appear at trial.

By an agreement dated August 26, 1919, the plaintiff was to furnish Horsley with seven cartoon strips a week to be used for film purposes for a consideration of \$75 weekly. The contract became effective Oct. 1, 1919, and remained enforceable for a period of three years from that date. The complainant continues to furnish cartoons for a period of fourteen weeks, the sum of \$1,000 becoming due him and unclaimed. On January 6, 1920, Farr maintains the defendant abrogated the agreement entirely, thus becoming indebted to him to the extent of \$10,000 for the balance of the three-year period under the terms of the contract.

Horsley answered with a general denial of the allegations, other than admitting the agreement, which, however, he said, was mutually canceled when he returned the plaintiff's creation to him in full settlement for all claims.

A CYNICAL DOUBTER.

Discounts Loyalty When Money Tempts.

A cynical old-timer, discussing the coming Cleveland convention, opined that it is just about as easy for the leopard to change his spots as the exhibitor to change his ways. "They may organize, and swear undying loyalty to their organization," he said, "and they may blacklist producers who insist on being exhibitors too, but let one of those blacklisted producers bring forth a 'Miracle Man' or 'Broken Blossoms' and you will see how much loyalty to the exhibitors organization counts when arrayed against dough."

JACK CONWAY'S DIVORCE.

Los Angeles, June 2. Hugh Ryan Conway, known as Jack Conway in picture circles, declared in divorce proceedings here in Judge Craif's court that his wife, Viola Harry, now in New York, started her own career as a film actress when he told her that he could not place her in his company as a leading woman. Later he talked with her about returning to him but she declared she wanted to continue her career.

Conway was granted a divorce and the custody of a minor child. A property settlement was effected out of court under which Conway agrees to pay his wife \$200 a month for a year.

The couple were married Jan. 20, 1911, and separated Feb. 6, 1919.

WILDE'S FIRST.

"The Hunch," a story by Oscar Wilde is the author's initial effort for the silent drama, after having written profusely for the stage. It has been purchased by Metro.

HAS ALICE BRADY QUIT REALART?

Lasky Signs Her to Do One Paramount Picture.

The report Jessie L. Lasky had signed Alice Brady to appear in one picture for Paramount gave rise to some speculation whether the star had left Realart or whether there would be an exchange of artists between the Famous Players and Realart.

That Lasky had signed Miss Brady was confirmed through an official of the P. P. L. The picture will be done with the Realart name over it.

Lasky's connection with the subject rests in the fact that he produced a screen version of "Blackbirds," the vehicle selected for Miss Brady. The piece had some vogue five years ago in the legit. There was a picture version, though never released. At that time Lasky was an independent producer and prior to his alliance with Famous Players.

Frank Reicher is to direct Miss Brady and the feature. He was reportedly signed by Lasky prior to the latter's trip to Europe.

Miss Brady will begin work after her Chicago engagement in "Forever After" is brought to a finale.

RUSSIAN FILM BUSINESS BRISK

Cinema to Be Found in Remote Siberia Villages.

Paris, June 2. According to "Scenario," the film business in Russia is likely to become brisk, and Germany and Italy already have agents there for business.

The veil which has been drawn over this country by a prejudiced press has not allowed the outside world to learn that the Russians are extremely interested to-day in amusements and that the Soviets make extensive use of movies for political and social propaganda.

The Parisian picture journal further states that the cinema is to be found in remote villages of Siberia, particularly for educating young peasants and even the nomad tribes on the frontiers of Mongolia.

U. A. EXECUTIVES MEET NEXT WEEK

Will Elect Successor to Oscar A. Price.

A meeting of the executives of the United Artists will be held here this week or the early part of next for the purpose, among other things, of electing a new president to succeed Oscar A. Price, resigned.

It is not likely that Hiram Abrams will be selected for the reason that the Delaware charter, under which the corporation operates, requires a president must be a director and each of the five principals have representation on the board—the five being William G. McAdoo and the four producers, Fairbanks, Pickford, Chaplin and Griffith.

LESSER ONLY EXHIBITING.

Intends to Quit the Producing Field.

Bud Lesser is anxious to get aboard the band wagon of those who believe that the producer should leave the exhibitors' field severally alone, and vice versa.

A telegram was sent to Lesser in Los Angeles a few days ago, pointing out that as an exhibitor and also owner of the First National franchise for Southern California and Arizona, it was not consistent for him to be producing "What Women Love," with Annette Kellerman, and "One Man in a Million," with George Beban.

Lesser wired back his intention to be an exhibitor exclusively as soon as the Beban and Kellerman pictures are put out. He claims he started both productions before he joined First National.

HOLLAND TO PRODUCE.

Company Organized in Holland to Handle Films.

Holland is about to produce films for the first time. A company has been organized in Amsterdam under the name of the Amsterdam Film Co. for the purpose of building a studio and film factory at Voorburg. The new company is capitalized at 1,500,000 francs, the greater part of which has already been subscribed.

Up to this time film has always been imported into Holland, as suitable celluloid has never been made there. A Dutch engineer has succeeded in making the necessary base, of which the new company possesses the patent rights, and it is claimed they will be able to supply films at five cents per metre cheaper than the imported article.

SETTLE \$600,000 SUIT.

The \$600,000 damage suit begun by Eugene A. Westcott in the Rochester, N. Y. Supreme Court for false arrest and imprisonment against Irving L. Brown, World Film Corporation and the National Association of the Motion Picture Industry, Inc., was settled out of court this week.

The plaintiff, who conducted the Rochester Film Exchange, was charged with receiving and buying stolen goods valued at \$10,000; was arrested July 4, 1919 and discharged four months later.

VARIETY

BRITISH EXHIBITORS WOULD SETTLE GOLDWYN-STOLL MUSS

Foreign Action Means Victory for Goldwyn Forces, and It Is Not Likely Any Concessions Will Be Made to Stoll—Delivery of Six Films Cause of Trouble.

Strenuous efforts are being made by the general council of the Cinematograph Exhibitors' Association of Great Britain to bring about an amicable settlement of the Goldwyn-Stoll controversy. They have now called upon the Stoll Film Co., either by agreement, arbitration or recourse to the law courts within three months, to bring the controversy to an end, and have intimated that at the end of that period they themselves will consider the matter. Further, they have pledged their members not to book the films in dispute from any source meanwhile.

As this action reconstitutes the resolution previously passed by the Association, the objection raised by Samuel Goldwyn to the reopening of the matter no longer exists. This previous resolution called upon Goldwyn to deliver to Stoll the six pictures in dispute.

Furnish Names.

In order that there be no further misunderstandings, the association has asked the disputants to furnish the names of the six pictures, so that they be made known to every member of the association.

These latest developments were made known by letter to A. George Smith, Goldwyn representative in London, and in acknowledging the letter Smith stated that all the data were being forwarded to the New York office for action.

The action of the British association was brought to the attention of Goldwyn officials in New York by Variety. They stated that the letter from Smith had not yet been received, and until such time as it came to hand they did not care to comment on the matter.

Victory for Goldwyn.

The general impression in the trade is that this latest turn is a big victory for Goldwyn and goes a long way toward vindicating the position he has consistently maintained. Now that Goldwyn holds the upper hand it is not likely any concessions will be made to Stoll and the latter has little chance of accomplishing anything in the three months indicated by the C. E. A. At the expiration of the three months the association undoubtedly intends to take an active part in settling the dispute, and if their decision is based on the contract made between Stoll and Goldwyn, the latter will probably win out.

Goldwyn contracted with Stoll to deliver pictures for one year. The number of pictures not being mentioned, Stoll based his calculations on the fact that Goldwyn had produced 12 pictures the year previous and contracted to deliver to English exhibitors 18 pictures. As Goldwyn produced only 12 pictures during the life of the contract, Stoll is short six pictures on his contracts with the exhibitors. It is Stoll's efforts to make Goldwyn deliver six more pictures that have caused all the trouble.

GRIFFITH WANTS COLLEGE BOYS

Calls on Them to Star in Pictures.

Rhinebeck, N. Y., June 2.—The day of the roughneck movie star is done, says D. W. Griffith, in a letter to interest students of Syracuse University in the profession. D. W. wants 'em tall and dark, the massive given publicity on Poverty Hill says. In addition to that they must be good actors, but David allows as how he'll teach 'em that.

The future of the business is as bright as a calcium light, says the Griffith prospector. It is a fertile field for a young man who has been indoctrinated with French, thoroughly versed in the Greek alphabet, mastered the shaven mode in hair-cuts and become an adept in the correct stagger in debarking from the corner ice cream bar.

It's going to be "the life" for "boys" from old Syracuse, erstwhile staid and solemn Methodist institution of learning. No specific conditions are set forth to be met by the applicants. But the sweet boy graduate is to have his show at last, and that's what counts.

And why not, shouldn't Syracuse turn out movie heroes? Haven't the university a course in movie photogrammetry? Isn't it preparing to institute a course in theatrical presentation next month? And hasn't Dick Day himself publicly declared he'd like to go to the theatre, if it wasn't for that tithing clause in the Methodist church laws?

ARREST DELATOURE, SAYS HE'S ACTOR

Caught Trying to Work Church Safe Combination.

Philadelphia, June 2.—Maurice Delatour, claiming to be a leading picture actor of New York, was arrested here Monday night in the early part of the morning by St. John's Catholic church when trying the police say to work the combination of the safe.

Rev. Henry Miller, assistant pastor said he had called the police. The Rev. James J. Curran here had a police officer appointed to be his personal bodyguard. When he was released, he continued in visiting poor people and church studies. A fine man, dressed in a tattered suit, and film in each were found on him. His ring fingers were in his coat in the Palace Hotel.

Delatour says he went to the local church to have mass said for his mother.

CUDAHYS ON SCREEN.

Children of Jack Are to Support Salisbury.

Michael Cudahy, Jr., and Anne Cudahy, children of Jack Cudahy of the Chicago packer family, will support Monroe Salisbury in the latter's first independently produced feature. The children will accompany Salisbury to Northern California, where the most important scenes of "The Barbarian" will be filmed.

"The Barbarian" was written by Theodore St. John Salomon, the magazine writer, and appeared originally in the Popular Magazine. Salisbury purchased the screen rights for \$10,000.

Donald Crisp will direct the production.

DOUG AND MARY ARE IN NEW YORK

Deny European Trip is Off, Only Postponed.

Mary Pickford and Douglas Fairbanks arrived in New York Tuesday morning and registered at the Ritz-Carlton Hotel. They are accompanied by Mary's mother, Fairbanks' major domo at his home in Beverly Hills and Ken McNaught and Carl Robinson, their personal representatives.

On the trip from the coast the party stopped off to visit the Hopi tribe of Indians. Fairbanks made part of his last picture, "Mollyandise," on the Hopi reservation, and at the time promised the Indians he would return and show them the picture. The reservation is 150 miles from the nearest railroad. It was the first picture the Hopis ever saw. After the performance Fairbanks made the Indians a present of a print of the film and all the projection apparatus.

Discussing their plans for the future, both stated they are quite happy in their relations with United Artists and will continue to make pictures for the U. A. They expect to attend a business meeting of United officials this week-end, at which time it is probable new directors will be elected and a successor to Oscar Prince, who recently resigned as president, will be named.

Contrary to reports that the European trip had been canceled, Miss Pickford and Mr. Fairbanks stated it has only been postponed and both are looking forward to making the trip in a few months.

Hiram Abrams, general manager of the United stated that a day for the meeting had not been set and that it would be held at the pleasure of Doug and Mary.

\$3,000 DEFENDANT SUIT.

The Arthur P. Beck Memorial Foundation, Inc., is named defendant in a \$3,000 suit by Joseph W. Farnham for labor and services rendered in film cutting, editing and reconstructing 27 reels of picture film of the production. "The Isle of Fools."

Arthur Butler Grahams represents the plaintiff.

"MYSTERY" PRE-VIEW.

Los Angeles, June 2.—A pre-view of "The Mystery" the 15-part serial written by May Yohé, will be given in next fortnight by Kosmik Film Inc.

It is believed that from the standpoint of the exhibitor the serial will prove a commercial clean-up.

MITZI HAJOS LATEST LEGIT STAR IN FILMS

To Do Two Features Before Opening Savage Season.

Mitzi Hajos is to appear in the films. The little musical comedy star is considering two offers while abroad. On her return to this country she will do at least two feature films before opening her legit season. Her contract with Henry W. Savage permits of this and also of her continuing picture work while playing in New York.

Mr. and Mrs. H. A. Batchelder, who have been the business managers for the various Hajos starring vehicles, both under the Werba & Luemer and Savage management, are looking after the star's film ventures.

The picture rights to "Pom Pom" have been secured for her initial dip into the pictures and the salary of the star is said to be \$30,000 per feature.

APRIL STATISTICS FOR FRENCH FILM

Production Reached 44 Per Cent. May 7.

Paris, June 2.—The statistics for April show there were 22,594 metres of French films presented during the month compared with 29,951 metres in March and 24,525 metres in February, and 145,835 metres of foreign films in April, compared with 100,662 metres in March, 109,211 metres in February and 101,221 metres in January. For the last week in April there was only 6 per cent. of French films on the market, but the first week in May brought 44 per cent. of home production.

NORMAN JEFFRIES ON PENN. CENSOR BOARD?

Philadelphia Showman May Succeed Dr. Oberholzer.

Philadelphia, June 2.—It is very strongly reported here that if Governor Sproul removes Dr. E. P. Oberholzer from the Pennsylvania State Board of Censors, the Governor will appoint Norman Jeffries, of this city, to the vacancy.

Mr. Jeffries was a Philadelphia newspaperman before going into theatricals. He has been a vaudeville agent for several years, knows the show business, including pictures. From all angles, and the show people would like to see the popular Jeffries secure the appointment.

SIGNS GRACE DARMOND.

Los Angeles, June 2.—Grace Darmond has been signed by Al Christie to play the title role in the film version of "Trotty" which differs considerably from the stage production.

Troy Barnes has also been signed for the film. Bo Long left

STOLL'S DOYLE STORIES.

From London comes the report that the Stoll Film Co., Ltd., has purchased a large batch of Sir Arthur Conan Doyle stories.

QUIT EXHIBITING FOR PRODUCTION

Richards and Flynn Sell in Kansas City.

Kansas City, June 2.—A picture deal, involving \$1,000,000 and including the new Twelfth Street theatre, has been closed by owners, Richards & Flynn. The Inter has been leased for 20 years to the Associated Exhibitors Co. of St. Louis, and includes in the transaction a First National franchise for the western half of Missouri, including Kansas City. The new lessees already control the First National franchise for St. Louis and the eastern half of the state.

The new house, which is door-to-door with the new Pantages, and directly opposite the Empress, represents an investment of \$300,000 and will be one of the most modern picture houses in the West.

With the leasing Richards & Flynn, Inc., will devote itself exclusively to picture productions in the future. The firm has made a contract with Jack Gardner, the vaudeville and film actor, to make 12 Western films this summer. A studio has been secured at Culver, Cal., and Flynn will leave in a few days to complete plans for the Gardner productions.

PROGRAM ANNOUNCED FOR SCREEN MEETING

Indianapolis Convention Begins Afternoon of June 7.

Indianapolis, June 2.—The program for the annual convention of the Screen Advertisers' Association, which will be held here coincident with the convention of the Associated Advertising Clubs June 7-8, was announced this week by Harry Levy, manager of the Industrial department of the Universal Film Company, and president of the association.

The convention will be visited to order at the Clayton Hotel at 2 p. m. June 7. Mr. Levy will speak on "A Dream Realized." Tim Thiel, advertising manager of the American Mutoscope Sales Company, and chairman of the Picture Committee of the Association of National Advertisers, will speak on "What I Have Learned About the Motion Picture Medium." "True Stories of the Motion Picture Medium," by John Lester; "Circulation with the Motion Picture Medium," by President Levy, and a discussion of expenses will follow advertising by G. L. Johnson, advertising manager of International Correspondence Schools; W. H. Griffin, advertising manager of Atlantic Mutual Life Co.; H. W. Weddell, advertising manager of Paramount Pictures Co.; Paul Weston, manager of Columbia Pictures Co.; G. E. Johnson, advertising manager of Eastern Advertising Co.; and E. H. Horner, advertising manager of the Standard Advertising Co., will be invited.

OWEN MOORE SAILING.

Owen Moore expects to leave New York July 3 on the "Montevideo," going first to England where he will encounter with the famous Players people over there.

Moore has entered into a contract with P. P. and will appear under auspices in future pictures.



Don't pass by And let that corn keep hurting

Don't pass a drug store that sells Blue-jay if you ever suffer corns.

Blue-jay stops the corn pain. A simple touch applies it. And soon the toughest corn will loosen and come out.

The Blue-jay way is gentle, easy, sure. It comes in plaster or in liquid form.

It is scientific—a product of this world-famed laboratory.

Millions now employ it. Most

of the corns that develop are being ended by it.

Compare it with old methods, harsh and uncertain. Learn what folly it is to merely pare and pad corns.

Use Blue-jay on one corn tonight. Watch that corn go. Then remember that every corn can thus be ended the moment it appears. A week-old corn should be unknown in these days.



Blue-jay
Plaster or Liquid

The Scientific Corn Ender
BAUER & BLACK Chicago New York Toronto

Makers of Sterile Surgical Dressings and Allied Products

VARIETY

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NEW YORK CITY, JUNE 11, 1929.

40 PAGES.

EQUITY WANTS EVERYTHING

F. P.-L. THEATRE MONOPOLY STIRS EXHIBITORS' ACTION

In Advance of Cleveland Convention Demand Made on Corporation to Desist From Acquiring Houses Since It Deprived Exhibitors of First Runs—"Out" for Producers.

One of the most interesting angles of the exhibitors' convention, in session this week in Cleveland, was raised in New York last week when it became known a proposal was made to Famous Players-Lasky, but not acknowledged.

The proposal was based on the advance information that a demand would be made by the exhibitors on Famous Players to desist from acquiring theatres, since that deprived the exhibitors from first runs and to relinquish control of theatres already acquired. The proposal to Famous supplied an "out" for the producing corporation, the offer being to take off the Famous hands all theatres now controlled by it and devote them to legitimate attractions.

Third Legit Booking Office.

Those back of the proposition had and still have in mind the establishing of a third legitimate booking office, but not along the lines recently mentioned in various reports that had a trio of producers as the central figures. The producers stated that Famous is now in control of about 30 theatres, that taking in the Rivoli, Criterion, Empire and Rialto on Broadway.

The plan called for turning the Rivoli into a revue house at \$2 top, and for houses like the Rialto not constructed with legitimate presentation easily possible, to conduct such theatres as independent picture houses.

The backers of the plan expressed their disappointment undiminished when no sign was made from the Famous, either for a rejection of the plan or acknowledgement of its receipt and consideration. They insisted the exhibitors would demand action by the big producers who were grabbing off theatres to the detriment of the individual exhibitor. The attack in Cleveland was stated to be directed mostly against Famous, since that corporation was most firmly entrenched in

(Continued on page 73)

TITLES IN MONEY.

The title of the next of the Mme. Nasimova releases by the Metro is to be "Billions." It seems that the picture industry cares not how it speaks of money, and finally their lunch, dinner and supper hour character is reaching the screen itself.

The title of the first of the 8th Chaplin comedies is to be "One Hundred Millions."

It is just a simple matter of fig-

"CARNIVAL" TRANSFER STARTS LOUD TALK

"Syndicate" Attraction to Selwyn Shubert Booked?

The main topic of conversation in legitimate theatrical circles Wednesday was the announcement Ed. Wynne's Carnival, a "syndicate" attraction now playing at the New Amsterdam, would move to the Selwyn June 21, a suppose Shubert booked house.

It is admitted the Shuberts have a booking contract with the Selwyn with eight years more to go, but someone who ought to know explained that the A. L. Erlanger booking in the Selwyn house would be upheld in any court of equity on the ground the Shuberts have no attraction to offer the Selwyns of equal strength to the Wynne show—especially as it is booked in the Selwyn under a six weeks' guarantee and is almost certain to yield the house a profit of not less than \$15,000.

"EQUITY SHOP" IS REALLY CLOSED SHOP

Gillmore Sends A. E. A. Letter to Deputies.

A list of future "closed shop" plans to come by the A. E. A. is contained in the appended notice sent to all Equity deputies by Frank Gillmore, executive secretary, this week. Mr. Gillmore refers to the "closed shop" as the "Equity Shop."

The notice, which relates to the "closed shop" as now in force with the top price managers in the Middle West, reads: "The Equity Shop is proving a big success. It is creating no friction and the managers are gradually realizing that in accepting it they will receive as much protection as will the members of the Equity themselves."

Of course, it is in the experimental stage at present, but we are hopeful of being able to work it out and then establish the same elsewhere."

WILSON'S SPEECH SIGNIFICANT

Plan Reported Under Way Calling for Absorption of All Theatrical Unions by A. E. A.—Equity Expected to Supercede Four A's as Parent Body.

METHOD PREPARED

During his farewell speech at the annual meeting of the Equity last Friday Francis Wilson, the retiring president, stated in effect that all branches of theatricals were looking to Equity for protection.

These "other branches," according to Wilson's declaration, "are tired of being isolated or unsuccessfully led." "If they (the other branches) come to you (the Equity), how will you take it?" Mr. Wilson said in further reference to the subject of the "isolated branches."

While no names were mentioned, many at the meeting interpreted Mr. Wilson's remarks to have reference to the A. A. F. (old White Rate) as a particular instance.

This interpretation has gained considerable headway since the Equity meeting. It has been reported there is a plan under way through which the Equity might possibly supersede the Four A's and become the parent body of all the players' theatrical unions, with the A. A. F. (Vaudeville Branch) becoming a department of the Equity. This would be similar to the arrangement effected recently with the Motion Picture Players' Union, and the one pending whereby the Chorus Equity is to be merged with the A. E. A. as a department.

The Equity adopted a resolution amending its constitution May 17, when a clause was inserted in one of the articles permitting the Equity to absorb any theatrical union that desired to become affiliated with the A. E. A. as a department.

ARLISS ON THE SCREEN

Broadway Hears That He Has Signed Contract.

George Arliss, if all reports are to be believed, has changed his mind regarding pictures and is shortly to be seen on the screen. About a year ago Arliss stated the picture was going to put the legit road shows out of business and followed this with an arraignment of the screen.

Within the last week Broadway has heard Arliss has signed a screen contract, and although the company is still keeping it under cover, it is understood that he is to work before the cameras during the coming summer.

CHICAGO BECOMES STRATEGIC SPOT FOR BOOKING OF ACTS

Humphrey and Nash Help Solve Situation by Coming to an Agreement With Keith and Orpheum Offices After New York Conference—Important Vaudeville Movement.

HALLMARK SIGNS RUTH FOR SCREEN

To Star Slugger in "Over the Fence."

The Hallmark picture interests signed George "Babe" Ruth last week, to appear in one picture called "Over the Fence," for which the home-run king will receive \$60,000 clear. The permission of Col. Ruppert, owner of the "Tanks," was secured.

The only difficulty at present is work on the picture is to start immediately, but the ball nine must come first, according to the terms of the agreement. The "Tanks" are soon due for some stay in Western territory.

The Hallmark concern recently completed a serial in which Harry Leonard, the champ of the light-weight, is starred.

The Ruth picture will be in six reels, probably directed by Burton King.

WALK OUT OF 'THE FOLLIES'

Royce and Montgomery Leave Ziegfeld During Rehearsals.

The new Ziegfeld "Follies" lost two of its executives Tuesday when Edward Royce, stage star of the production, and James Montgomery, author of the book, "walked out."

The exact trouble causing their action has not been divulged, but it is said to have been a question of authority between the two walkers and Flo Ziegfeld.

CORT LEASES 63D ST.

John Cort leased the 63d street theatre for five years last week. The house seats 1,200. Formerly a church, two years ago it was remodeled as a theatre and used occasionally by private societies to exhibit pictures.

Cort will alter the house in the auditorium and stage before opening it Aug. 1.

Cort also has the Park under lease, but will not take possession until Sept. 1, 1931.

Chicago, June 9. Tom Humphrey and John J. Nash returned after their conference with New York vaudeville heads, bringing to Chicago a solution of the local situation as a booking center. The agreement with the Keith and Orpheum offices is that any act personally certified by Humphrey and Nash will be given a Keith or Orpheum route out of Chicago, contracts being confirmed in the West and issued here. It came as a lifting of the clouds not only to the acts and the bookers, but to the agents.

A Chicago vaudeville agent can now produce routes for acts from coast to coast on small or big time without turning his act over to any other agent in any territory.

Cause of Conference.
The conference was called because of the attitude of acts that were reluctant to accept Chicago routes. Taking stock revealed the acts were in a nature justified to leave. (Continued on page 73.)

CHARGE MUSIC GRAB.

Rivals in Chicago Allege Conven-tion "Stolen" by W. B. & S.

Chicago, June 9. Complaints have been pouring into the New York headquarters of the music publishers' organization, charging that Frank Clark, manager here for Waterman, Berlin & Snyder, corralled exclusive use of his firm's numbers at the Republican Convention, where Artie Hand and his 1,000-piece band has the contract.

The rival representatives say Clark paid Hand in money or other "good and valuable consideration," but Clark says he only agreed to get Hand plenty of publicity, which publicity, he says, his songs share in, and that it is therefore legitimate.

\$13,000 FOR STEEL CURTAIN.

Chicago, June 9. A fair indication of what it now costs to build and equip a theatre is furnished by the lowest bid for the steel curtain in the new house A. H. Woods is putting up here.

The last price is \$13,000 for a 46-foot opening. The State-Lake curtain, with a 46-foot opening, cost \$1,000, and the Woods, with a 46-foot opening, \$3,750.

TRY-OUTS CRY OUT AGAINST STOLL

Say His Method Was Not Fair to Them.

London, June 9.
It is now generally conceded that the try-outs for provincial acts deserve of breaking into London, which were given in the form of a week of matines at Sir Oswald Stoll's Shepherd's Bush Empire a few weeks ago, were not productive of unearthing hitherto hidden talent.

Most of the acts that appeared now complain that they were not given a proper opportunity and that the reports were prejudiced and biased. Others allege that they should not be judged by a single performance of that kind, inasmuch as they were nervous and excited and unable to do their best.

There are many melancholy complaints and none of an optimistic nature, but the final, but necessarily hasty, criticism of the whole affair is that an ordinance be enacted compelling all picture houses to play at least two acts at all times, "the same as in America."

TESTIMONIAL TO RUSSELL

Luncheon Given "Hip" Manager in London.

London, June 9.
A testimonial luncheon was tendered June 8 at the Criterion restaurant to Fred Russell, late manager of the Hippodrome, who retired from his post recently, owing to ill health, after many years of service at that house.

It was presided over by R. H. Gillespie, managing director of Empress, which owns the Hip, and an influential committee, which included Lord Riddell, Sir Alfred Butt, Sir Oswald Stoll, Frank Alton, Albert DeCourville, C. R. Cochran, Henry Ainley, Harry Tate and George Robey.

There was no attempt at preparing any elaborate report, the price of tickets for the luncheon being set at \$2.50. It was a simple event designed to mark the esteem in which Russell is held by his numerous friends.

"JOHNNY JONES" BIG SHOW

When Some Scenes Are Strengthened It Will Score.

London, June 9.
"Johnny Jones," produced at the Alhambra last week, is a gorgeous production. Phyllis Beddoe is the big success. George Robey is the same as usual, but has some good moments, including a burlesque boxing match. Several of the scenes have never been approached here for beauty.

The book is weak and Cuvillier's music disappointing, but when scenes are strengthened the revue will be a big success.

PRODUCING "HENRY V."

Robert Loraine to Try Two on His Own.

London, June 9.
Robert Loraine will produce "Henry V" and "The Beggar" on his own, after "Mary Rose." Robert He may also appear as William in Douglas Jerrold's "Black Eyed Susan" at Herne, where the drama was originally produced nearly 100 years ago.

AMERICAN ARTIST ROBBED.

Milton Burns, vaudeville artist, awoke in his hotel room here to find his pocket book with identification papers \$110 and 1,000 francs in French money were missing. Hurrying to inform the police he discovered other rooms had been similarly robbed and a negro, who had disappeared, is suspected as the culprit.

"LEDUREAU" FAILS.

Paris, June 9.
For the summer season the present management of the Gymnase mounted a piece by Madame Ledureau (Mrs. Red Tap) on June 6.

Charlotte Lysse (ex-Mme. Berthe Guitry) has a role suited to her, but the comedy met with a poor reception. It is not equal to French's "Finje à de la voie" to withdraw.

ACTRESS LOSES TO POLICE AND WRITER

Decision in Favor of Lepine and Honotaux.

Paris, June 9.
Judgment in the suit brought by Mme. Valentine Verlaine against Gabriel Honotaux and L. Lepine (former Prefect of Police), for illegal arrest, was finally settled, after more than eight years' persistence, in favor of the defendants.

Honotaux, the playwright, and member of the French Academy, was on friendly terms with this actress at the Variétés, but feared a scandal on Feb. 29, 1912, when making an address at the Academy because his relations with Valentine had been broken off.

He conferred with Lepine, then chief of the police, with the result they considered it prudent to have the lady arrested at her home. On her release immediately after she brought action, claiming one franc and 200 insertions of judgment in the press. The case finally came before the courts in May, and was again postponed, but a judgment was entered June 2, and Mme. Verlaine was ordered to pay the costs of the action.

SAILINGS.

June 11. Teddy Webb, to London. Mildred Corr, vaudeville partner of Harry Ventell, is booked to sail June 8 on the steamship "Zacapa" for Columbia, South America, on a visit to relatives. She will return to New York about July 15.

June 26. Denison Clift, screen writer and director, for a tour of Europe.

June 12. on "Rufus" for London, Circo and Kaufman.

June 8. Marie Jansen Hayes on the "Zacapa" for South America.

Winfred Westover sails for Stockholm, Sweden, June 12, where she is to appear in a series of Swedish pictures. Miss Westover's last picture was as leading woman with Dick Jones in "Firebrand Treviran."

REVIVES VERSION
OF "ROMEO AND JULIET" AT THE COMÉDIE FRANÇAISE.

Paris, June 9.
Though late in the season the Comédie Française presented "Une à la neuve" by André Rivière, "Juliette of Romeo," founded on the Italian story from which Shakespeare took his famous "Romeo and Juliet."

It seemed to please the critics of the local press only fairly. For once they were invited for a special matinee two days after the paying public had seen the drama. Thus the foreign dramatic critics not invited to the "répétitions générales" here had a chance of seeing the show before their French colleagues. Albert Lambert played Romeo, but Mige Piron's Juliette was only average. The author's version was excellent.

DANCERS MEET IN PARIS.

Paris, June 9.
Profane displays of torpeche having taken so many liberties with the sacred things for trot, one, two or even three step, the professors in Europe met in congress last week to regulate the fashionable dances.

There were delegates from England, Switzerland, Belgium, Holland and Italy to meet their French colleagues in Paris, at the Académie des Danse, Boulevard St. Denis. Several new steps were presented. Prof. Grandmontagne introduced a "trotter," Prof. Weyer a "reverie" and Miss Lafont a Hindoo dance or "Technique."

We are still of the opinion that we expected on the occasion of the first production that the best thing in "The Whirligig" and indeed one of the best things in any review in London at the moment, is the burlesque musical drama "The City's Wake," with Mr. Charles Williams.

CHARLES WITHERS

His is a perfect little piece of acting and no stretch off the beaten track that it has the effect of making other things seem to err on the side of the common place.

London Times

DEMONSTRATION AT TILLEY'S FAREWELL

Coffeum Program Held Up—No American Tour.

London, June 9.
Vesta Tilley's farewell at the Coliseum June 8 was the signal for a remarkable demonstration, the program being held up.

Ellen Terry came upon the stage and supported the weeping comedienne, presenting her with palm leaves, also an album containing the signatures of a million admirers. The stage was heaped with flowers. The audience sang "For She's a Jolly Good Fellow."

Miss Tilley stated to the press that despite many offers a farewell American tour was impossible.

DEMASY'S FAUST

Scenes at Special Paris Matinee Performance.

Paris, June 9.
The Irregular Theatrical Society can be congratulated on presenting to a Paris audience at a special matinee on June 8 at the Théâtre Poire St. Martin Paul Demassy's "Tragédie du Docteur Faust," which was first created by Alexandre at the Théâtre du Parc, Brussels. The Belgian playwright Demassy, whose second work is thus produced, is a man of great talent who has a brilliant future.

It is now admirably played by Jean Hervé, Mme. Segond-Walter and Berthe Boivin (all of the Comédie Française). The tragedy would fit the frame of the House of Molière. Signoret appeared as Faust.

As usual, there is no pretense of elaborate setting. It pleased the critics to see Faust in a new sort.

"OUR CHILDREN" SOON.

Running in English Provinces for Vagr—"Daddalou" Over There.

London, June 9.
At Wyndham's June 14 "Daddalou" will be produced. It is an American play and has been in the provinces for a year.

In New York (Elliott) the piece was called "Our Children."

"BIRD" IN FRENCH.

London, June 9.
Richard Waller Tully's "The Bird of Paradise" will be produced in Paris in the autumn.

CASINO AGAIN CHANGES

Paris, June 9.
The Casino de Monte Carlo was reformed from a cafe concert by Bernard in 1916 to the Nouveau Lyrique for musical works. The little hall has now been taken over by Marcel Nancy, formerly of the Arlequin, who has changed to light comedy and designated it Théâtre-Comédie, reviving "Le Paradis," an old favorite of the Palais Royal.

FEYDEAU'S FARCE REVIVED.

Paris, June 9.
Last week saw the withdrawal of "Les Potaches," which was no credit to French literature, and the revival of Georges Feydeau's well-known three-act farce, "L'Hôtel du Libre Echange," which was first created at the Théâtre des Nouveautés, which has now disappeared.

NEW OPERA SCORES.

Paris, June 9.
The new work of Vincent d'Indy, the "Légende de Saint-Christophe," was presented at the Opéra House June 9 and was well received. It is pronounced a success by local press reports. M. Rabinovitch, conductor, is the producer. The opera was sung by Mme. Johnson and Mme. Anna Delmas and Renard.

ENGLISH "ILLUSIONIST."

London, June 9.
Charles R. Cochran will produce an English version of Guitry's "L'Illusioniste."

The Guitry season ended at the Aldwych June 8. He will return next year.

"RUINED LADY" AT ST. JAMES.

London, June 9.
The next production at the St. James will be "The Ruined Lady." John Cromwell is rehearsing it. He comes over here to produce "The Man Who Came Back," another American play.

ROYALTY LIKES PEGGY O'NEIL

Princess Royal Congratulates Her on "Paddy."

London, June 9.
Peggy O'Neill has captured London, Toronto, Canada. When in New York, June 4, announced that his firm has consummated a deal for the purchase of the Queens Hotel and Empire theatre in Leicester square, London. The purchase price was \$62,000 pounds (\$2,250,000 normal). The two buildings will be razed immediately and in their place will be erected two theatres, costing \$1,750,000, one with a seating capacity of 3,200 and the other 2,000. The larger theatre will show pictures, with a change of program each week, and the smaller will be used for long runs of super features.

C. Howard Crane, a prominent architect, who was in New York with Allen, will leave for London with the plans for the new theatres. It was originally intended to construct one huge theatre, but on account of the tendency of the British film business toward super attractions and long runs it was decided to erect two houses. The smaller of the two will be modeled along Allen's Winnipeg theatre, which is supposed to be the best of its kind. Among the innovations to be introduced will be American soda fountains and tea rooms.

The consummation of this deal came as a surprise, following a cabled dispatch appearing in New York papers that the shareholders of the Empire theatre had refused to accept the offer made by the Allen brothers. J. J. Allen explained to Variety that when the shareholders refused their offer they left power in the hands of the directors to sell out for a sum that exceeded the original offer and negotiations were continued and a deal concluded.

"TIGER, TIGER," HIT.

Success at London Opening June 3.

London, June 9.
"Tiger, Tiger," at the Strand, opening June 3, was undeniably successful, though it fell away toward the finish.

It's an imported American play.

PILGER'S OASIS.

Paris, June 9.
Harry Pilger has inaugurated at 28 Avenue Victor Emmanuel a dancing establishment called "L'Oasis," which during the dog days will be open matinees and evenings of Saturdays and Sundays.

The craze for dancing seems to be on the decline, though the weather may have something to do with it.

ORCHESTRA RETURNING HOME

London, June 9.
Next Monday the New York Symphony Orchestra will wind up its European tour with a series of five concerts and then depart for New York on the "Olympic" June 25. The itinerary beginning June 6 was as follows: Royal de la Monnaie at Brussels; June 7, Antwerp; June 8, Liege; June 9, Ghent; June 10, The Hague, and June 11, Amsterdam.

BEN FULLER RETURNING.

London, June 9.
Ben Fuller, the Australian theatrical manager, is sailing today for New York.

During his English visit he has purchased the rights to many melodramas.

RIANO'S RETURNING.

Paris, June 9.
Jack Riano with his wife, Ollie Northgate, after resting for a month in Monte Carlo, sailed for New York from Marseilles on the steamer Providence June 2.

QUITRY SEASON EXTENDED.

London, June 9.
The enormous success attending the Guitry season thus far at the Aldwych has resulted in an extension of a week for it there.

"CHU CHIN CHOW'S" 1,500TH.

London, June 9.
The 1,500th performance of "Chu Chin Chow" at His Majesty's will take place July 1.

MAUDE REMAINS.

London, June 9.
Rumors have been current that Cyril Maude would leave "Lord Richard in the Pantry." These are untrue.

After a vacation he will continue in the piece.

BY ARNOLD BENNETT.

London, June 9.
A new Arnold Bennett play, "Body and Soul," is announced for the Kingsway.

DUE FROM "WHIRLIGIG."

London, June 9.
Morris Harvey and Mabel Baxton of "Whirligig" are booked to play in America in the autumn in a revue.

ALLENS TO BUILD ON EMPIRE SITE

Bought in London for \$2,250,000.

J. J. Allen, of Julie and J. J. Allen, Toronto, Canada, when in New York, June 4, announced that his firm has consummated a deal for the purchase of the Queens Hotel and Empire theatre in Leicester square, London. The purchase price was \$62,000 pounds (\$2,250,000 normal). The two buildings will be razed immediately and in their place will be erected two theatres, costing \$1,750,000, one with a seating capacity of 3,200 and the other 2,000. The larger theatre will show pictures, with a change of program each week, and the smaller will be used for long runs of super features.

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KEITH-ORPHEUM TITLE GOLF PLAY BEGINS NEXT TUESDAY

**Great Rivalry Anticipated for Qualifying and Match
Championship Prizes Over Mt. Vernon, N. Y.,
Links—Great Entry List for Three
Days' Competition.**

The third annual golf tournament of the K.-O. (Keith-Orpheum) Golf Club starts next Tuesday and continues over Wednesday and Thursday, on the links of the Mt. Vernon (N. Y.) Country Club. Eighteen holes will be played in the qualifying and championship rounds.

Tuesday will be qualifying day and Wednesday the match play begins. There is greater interest manifested in the outcome of this year's tournament than in the two previous ones which were well handled and spectacularly successful from a playing standpoint. The entry is larger than ever and the class of golfers entered assures exciting play for possession of the qualifying and championship cups.

James Plunkett and Clark Brown, winners of the qualifying and championship prizes last year, are entered to defend their titles. Brown was victor over Frank Vincent after a battle which was carried an extra hole.

The Entrants.

Among those entered are: Martin Beck, Edwin G. Laufer, Jr., Reed Albee, Mort Singer, Maurice Goodman, Frank Vincent, Harry T. Jordan, Fred Schanberger, Dan F. Hennessy, Pat Casey, J. J. Maloney, Clark Brown, Walter Vincent, M. R. Bentham, Carl D. Lathrop, Ray Myers, Harvey L. Watkins, Edward Weston, William P. Quaid, Carlton Houghland, Bert McHugh, Max Hart, James E. Plunkett, Harry Weber, Lee Muckensie, Edward R. Keller, Gordon Boston, Charles Hirschauer, Ben Kahane, Jas. McKenna, L. R. Thompson, B. S. Moss, Gus Sun, Walter R. Butterfield, A. J. Van Duren, G. McLeod Payne, A. Frank Jones, Herman Weber.

Play in the qualifying rounds will start at 9 o'clock Tuesday morning, rain or shine. All contestants must drive off before 3 in the afternoon in order to afford the handicap committee time to figure the handicaps and make the drawings for the first matches. According to H. L. Watson, the secretary, it has been decided that two cards, one for each nine holes, must be turned into the committee, composed of Beck, Laufer, Lathrop and the "pro" of the Mt. Vernon club, and upon the scores handicaps will be based.

In figuring the handicaps the committee has determined that eight strokes will be the highest allowed on any one hole, any strokes above the eight will be figured as eight. There is no objection to members playing more than 18 holes.

In order that all contestants may know with whom they are to play the first matches it has been arranged, as soon as the drawings are completed, to telephone the information in to the telephone operator of the Keith office so that any person not in possession of information as to the player with whom he is to contend in the first match play, may obtain it by phoning after 6 p. m. Tuesday. Match play will begin at 9 o'clock Wednesday.

Consolation Prizes.

It has been decided to divide the contest into flights of eight. The eight players turning in the lowest score in the qualifying rounds will make up the first flight, the next eight lowest compose the second, and the third flight will include all who fail to qualify in the first and second. Entries closed Tuesday night of this week. The rules of the Metropolitan Golf Association will govern all play, with the exception of any local rules of the course, and the stroke which has been barred.

A consolation prize will be played for by the losing set in each flight. A "handicap" prize will be awarded to the player turning in the highest score for the 18 holes of the qualifying rounds. The committee on prizes includes Frank Vincent, Clark Brown and James Plunkett.

You can reach the golf course either by auto or by train of the New York, New Haven & Hartford. On arrival at Mt. Vernon train may

be secured from the station to the grounds. They can also be reached by the Tuckahoe trolley leaving from opposite the station.

CHAS. IRWIN CLAIMS GOLF CHAMPIONSHIP

Will Play Anyone for \$500 a Side.

The golf championship of the show business is claimed by Charles Irwin, of vaudeville. Irwin backs up his claim with an offer to play any theatrical person a game for \$500 a side. Harry Weber, at other times an agent but now the self-constituted manager of the champion, says he will add \$1,000 for another side bet, not denying at the same time he will have 50 per cent. of Irwin's bet.

Mr. Irwin will be in New York June 26. He waits for the other side July 1. Anybody disputing his claim to the championship and wishing to settle it on the links will have to do it by that date or, Weber says, the right to contest will be forever gone, as Irwin will then have it by default.

Irwin would like Jack Kennedy or Joyce Combe to try him out. Some time ago Weber almost made a bet with Walter Koefoed for \$1,000 a side. Weber's unknown was Irwin, while Koefoed came right out with Kennedy's name. Now, says Weber, when he calls up Koefoed, Koefoed is out, and Weber thinks Koefoed is trying to dodge the golf issue.

The challenge is not limited to the two named. Weber says it takes in the field. To display his confidence in Irwin, Weber points to the fact that he is offering to wager \$1,000 of his own money, with the summer right in sight. Weber says he has \$1,000 in cash, but he won't tell where, nor will he lend it to anyone.

B'WAY MUSEUM CLOSES.
Times Square "Eight" Shuts Down
for the Summer.

Broadway's museum, one of the "ights" in Times Square, has closed for the summer. When the place opened last winter in the revamped interior of a saloon on Broadway near 42nd street it gave the Rialto a surprise.

The freaks objected to indoors in the summer, and all gave "notice" after receiving calls for Coney Island and other points in the open. The museum has been running along to good business at 25 cents admission.

MIDGETS' TOUR.
Booked for Two Years on Orpheum
Circuit.

Singer's Midgets have been booked for a two years' tour of the Orpheum Circuit, opening June 13. Ten new sets painted by Josef Urban will replace the present scenic equipment.

PRICE SUING EDWARDS.
George Price has retained Harry Saks Hirschauer, attorney, in reference to the "trouble" between himself and Gus Edwards. According to the attorney, Edwards is indebted to Price to about \$1,000 which Price intends to recover despite the contention of Edwards that Price is indebted to him.

CRAINE'S PINOCHE RECORD

Los Angeles, June 9.—William H. Crane, who is finishing a picture here, is about to play his 14,000th game of pinocchle with Mrs. Crane.

The Cranes have played an average of three games daily for 18 years. Mrs. Crane has kept a book of the score and says her husband is ahead about 130 games.

MANY VAUDEVILIANS IN "CINDERELLA" SHOW

**Producer J. J. Shubert Has
Bad Attack of Tonsilitis.**

The "Cinderella on Broadway" opening in New Haven caught J. J. Shubert with a bad attack of tonsilitis. He has been under the care of two physicians since the early part of this week.

Part of the company entrained with others following. The complete roster of the personnel for its opening in New York the week of June 21 is as follows: George Price, Jessica Brown, John T. Murray, Eileen Van Horne, Stewart Baird, Lila Hoffman, Ed Brendel and Pie Bert, Walter Brower, Romeo Delting, Tarnan, Barr Twins, Homer Dickinson and Gracie Dragon, Mijares, Marlyn Vado, Al Rhyme, The Glories, Tom Smith and Ralph Austin, Wells, Virginia and West, Al Setton, Joe Niemeyer, Sam Gold and Marie Edwards, Constantine Kastell, Albert Howson, Charlotte De Moosin, Tim Daley, John Kearns, Arthur Cardinal, Roger Little, Grace Keeshen, Nora Gallo, Julie Strahl, Maria Stafford, Florence Ellmore, Doris Lloyd.

The book and lyrics are by Harold Attridge; music by Bert Grant; incidental music by Al Goodman; the staging by J. C. Huffman; the dancing numbers arranged by Allan K. Foster.

MORE CANCELLATIONS FOR "SUNDAY" PLAYING

**Keith Office Takes Time Away
From Four Acts.**

The Keith office within the week has cancelled the time held in its houses by four acts, for playing Sunday concerts in New York in theatres not booked by the Keith agency.

The cancelled acts are Henry Hines, Lloyd and Wells, Marie and Mary MacFarlane and Will Oakland.

At the Keith office when asked concerning the reported cancellations, the statement was made that they had occurred through playing in "Sunday" performances not placed through that office. Asked if the houses the acts appeared in were Shubert theatres, it was said it made no difference what theatre an act under contract to the Keith agency appeared in as long as that house was not booked by the agency, cancellation would follow. The turns are said to have appeared at the Winter Garden (Shubert).

Hines was to have played the Royal, Bronx, next week and the Bushwick, Brooklyn, the following week. He is engaged for the new Shubert shows on the Century Road. Lloyd and Wells held a contract for Keith's, Syracuse, next week. Upon receipt of the cancellation they signed with the Phoenix and Marco Revue and will open with it in the West June 21.

In the notifications of cancellation sent to the acts it said clause 6 of the Keith agency contract had been violated.

"BILLBOARD" LOSES.

**Supreme Court Upholds \$25,000
Judgment Against Publishers.**

Burlington, Vt., June 9.—Word has been received by Thomas A. Boyle, manager of the Playhouse at Rutland, Vt., that the verdict of \$25,000 given him at Hudson Falls, N. Y., against the "Billboard" Publishing Co. of Cincinnati, involving a certain article regarding Mr. Boyle's business methods, has been sustained by the Supreme Court of New York.

A number of Rutland business men testified in Mr. Boyle's behalf.

BAYES IN VAUDEVILLE?

**Reported Offered \$2,500 Weekly for
Return.**

An offer to return to vaudeville this summer is reported having been made Nora Bayes by Jimmie Jacobs this week, with \$2,500 weekly the possible arrangement.

Miss Bayes is said to be considering it.

THE BROADWAY METROPOLIS REVIEW
Booked by 2010 CANTOR OFFICE.

FOR SALVATION ARMY.

**Everybody Co-operating to Help Its
Drive.**

Once again all branches of the strivals, principally vaudeville, legitimate and pictures, has mobilized its forces to make the Salvation Army Home Service Appeal drive, which began June 5 and continues to June 15, a financial success. Present plans of the theatrical committee embrace only one large benefit and some minor events such as showing Salvation Army films in the picture houses. The appeal this year is to finance a constructive program, the results from which will be equal to those this organization achieved in France.

Walter J. Kingsley has donated his services as chairman of the theatrical publicity committee for Greater New York. The headquarters of the drive are located in the Baltimore hotel. Harry G. Hook is campaign director.

OTHER CABLES

"MADAM SAND" PRODUCED.

London, June 9.—"Madam Sand" was produced at the Duke of York's June 2, quite successfully. The play is well written and gives excellent opportunity for Mrs. Patrick Campbell.

A large audience enjoyed the piece and accorded Mueller a good reception.

BERNHARDT, LONDON AUG. 18.

London, June 9.—Mme. Bernhardt opens her engagement at the Coliseum Aug. 18.

OPERATION FOR CHARLOT.

London, June 9.—Andre Charlot is seriously ill and must undergo an operation for appendicitis.

"LASSIES" WITH MAGGIE TEY

London, June 9.—"Lassies" will be produced in London shortly with Maggie Teyte in the leading role.

GUILTY'S CO. COMING OVER.

London, June 9.—GUILTY's company is to go to America in the autumn.

DE COURVILLE IN PARIS.

Paris, June 9.—Albert de Courville is here producing his new revue at the Marigny this week.

ALTER ALHAMBRA STAGE.

Paris, June 9.—While the Alhambra is closed for two months the stage will be rebuilt.

AMBASSADEUR SOON.

Paris, June 9.—The Ambassadeur Montigny revue will be given shortly.

"CHERRY" TO MUSIC.

London, June 9.—Charles Cochran will produce "Cherry," a musical pipay, by Edward Kneller and Melville Glidden in the autumn.

CORNER'S VERDICT ON CROWDFORD.

London, June 9.—The coroner has brought in a verdict that Clifton Crawford's death was accidental, while under the influence of delirious tremors.

Rivoli at London's Little.

London, June 9.—The Little theatre will probably stage an intimate revue, with an American leading lady, in the autumn.

MARIE BURKE LISTED.

London, June 9.—Marie Burke may play in the American production of "A Southern Maid" as soon as the Covent Garden opera season finishes.

ROYAL, MANCHESTER, SOLD.

London, June 9.—The Royal, Manchester, has been purchased by a London buyer.

"MAYFLOWER" POSTPONED.

London, June 9.—The Mayflower, to have been produced for a tryout at Surrey, has been postponed until September.

"PRETTY PEGGY" RUN ENDING.

London, June 9.—"Pretty Peggy" also ends its run June 12 at Prince's Theatre.

EDDIE CANTOR'S BUY.

Eddie Cantor has purchased a \$50,000 home in Mt. Vernon, N. Y.

FIVE DIVORCE CASES IN CHICAGO DECIDED

**Investigating the Jaeger Suit
Alleging Collusion.**

Chicago, June 9.

Madame Emmy, former owner of Emmy's Pets, was granted a decree of divorce by Judge McDonald in Superior Court from her husband, Karl Emmy, on the grounds of adultery. Mrs. Emmy alleged that her husband and Eddie Miller had been living as man and wife in Chicago, New York and other cities, Miss Miller traveling with the act.

Kate Lindeman, professionally known as Kate Fullman, who came here with "Just a Minute," and is at present appearing at the Marigold Gardens, has, through her lawyer, Charles E. Hobson, sued her husband, Edward Lindeman (Ed Smith) for divorce on the grounds of desertion.

John Jaeger, known as John Regay and the Lorraine Sisters, was granted a decree of divorce against his wife, Pearl Regay, at present with McIntyre and Heath, on the grounds of desertion. The decree was granted by Judge Bush, Attorney Benjamin Kricher representing the plaintiff. Investigation is being made into the Jaeger divorce. Jaeger gave his address as 1318 Rocca street, where he never lived.

Other statements are being looked into in an effort to establish collusion.

Ruth Lehnen Harvey was granted a divorce with \$2,000 alimony against her husband, Walter R. Harvey, Chicago stock and bond broker, on the grounds of extreme and repeated cruelty. Attorney Ben Kricher represented the plaintiff.

Robert Hurt, with the Morgan Sisters, was granted a divorce against Sylvia Kenneth Hurt on the grounds of desertion.

Bertha Hayes has filed suit for divorce against Edward Hayes, charging extreme and repeated cruelty.

LOEW'S FIRST BIG BOOKING OF SUMMER

**"Overseas Revue" Signed for
40 Weeks.**

The first big booking of this summer was made by J. H. Lubits for the Loew Circuit when "The Overseas Revue" entered into a contract for 40 weeks. The turn will carry 15 people and open August 20.

The engagement carries with it the third largest salary the Loew Circuit ever paid an act. The other two are "Ginger's Midwives" and "The Mimic World."

The booking was made by Elizabeth Price, who, with Will Morley, own 75 per cent. of the turn. Harry Green ("George Washington Cuban") has the other 25 per cent. The "Revue" has been playing on the big turn.

MUST OUTDIVE ALL

Cancellation Provisos in Gates Contract.

Dorothy Gates, who has just closed an engagement at the Hippodrome as "The Diving Venus," left for England Saturday week to fulfill a four weeks' engagement at the London Coliseum. At the close of the London engagement Miss Gates sails for Buenos Aires where she has a 10 weeks' contract with Rostrin. The South American contract has a peculiar proviso. It sets forth that Miss Gates is at all times to issue a challenge during her contract to out-dive any man or woman up to 200 feet and failing to out-dive anyone taking up the challenge automatically cancels her contract.

PRODUCING FOR SMALL TIME.

Will Morley and Abe Feinberg have formed a producing partnership and in conjunction with Fletcher Norton will produce the small time next season.

One or two of the acts will be a condensed version of the Morley legitimate vehicles.

"The Overseas Revue" has been booked for next season over the Loew Circuit on a blanket contract which is said to be the largest contract as far as figures are concerned ever signed from the Loew office.

RAY LEASON'S PLAN STRIKES SHOWMEN

Organization for Booking Vaudeville Going Ahead.

A staple source of supply for the smaller vaudeville theatres is the basic idea upon which Ray H. Leason conceived the latent vaudeville booking office which is known as the National Vaudeville Circuit Inc. Before calling in the aid of any capital outside of his own, Leason quietly went over the field of what he established as the first zone, extending between Chicago and New York, and signed up 40 theatres for his new booking office.

Leason recognized that the presence of the two big agencies (Keith and Loew) did not cover the entire field, for there are many houses of popular price policy which are technically opposition to houses supplied by Keith or Loew. Such houses are booked by a number of smaller agencies, but the shows are not of fixed standard. What the National Vaudeville Circuit will do is to absorb or eliminate the smaller agencies.

Show men say the idea is an admirable one, long felt in the sphere for which it is designed, and that it will add not only the theatres booking with (or having a franchise with) the new National, but it will be of great service to vaudeville arts.

The 40 houses already secured take in houses which run from two to six sets for each split.

The National will not start until August. Zack Harris is interested in the National and left this week for New England, which will be the No. 2 zone established.

The National is incorporated under the laws of New Jersey with a capitalization of \$1,000,000.

The new company is not to be confused with the National Playhouse Corporation, organized to build theatres, and news about which was given in Variety a few weeks ago.

FEINBERG ORDERED TO PAY.

As a result of a three-cornered disagreement which involved Abe Feinberg, agent, Charles Ahearn of the Ahearn cycling act and Sam Gerstner, manager of the U. S. Theatre, Hoboken, last week, Feinberg was brought up before the Vaudeville Managers' Protective Association Complaint Board. After a hearing he was ordered to pay Ahearn \$25, which Gerstner had deducted from the salary of the Ahearn act when it played the U. S. the last half of the week of May 17.

It seems the Hoboken manager saw the Ahearn act at the American, New York, the week previous to the booking in Hoboken. Later Gerstner met Feinberg and requested him to get the Ahearn act for the U. S. for May 20-24. Feinberg agreed and the Ahearn act was booked for the U. S. split at \$15. Feinberg did not inform Gerstner Ahearn would not personally appear with the act, as he had at the American. Neither did Feinberg tell Gerstner the Ahearn act had played Hoboken three weeks previously. Ahearn did not inform Gerstner of the previous booking in Hoboken, nor did he say he would not be with the act for the U. S. engagement.

Gerstner, when salary day came around, deducted \$5 for Ahearn's non-appearance.

In addition to ordering Feinberg to make good the \$25 deduction to Ahearn, the V. M. P. A. Complaint Board extended a reprimand to Ahearn for not informing Gerstner that he would not personally appear and of the previous booking. Feinberg also was reprimanded and instructed not to repeat the offence.

KIDDING KELLY.

Harry Kelly will be in the midnight show at the Century Promenade, in addition to taking care of his office which specializes on casting for pictures and legitimate productions.

Several players at the Century have been kidding Kelly about being an agent. Harry insists he is no agent, only an "artist's representative."

LOW CANTOR OFFICE.
Irving Yule, Manager.
825 W. Fullerton Road,
Pushing Through Staged Shows.

ONLY AT WINTER GARDEN

Other Shubert Sundays Now Off for the Summer.

The Winter Garden is the only survivor of the Shubert quartet of houses used for Sunday concerts remaining open. Last week the concerts at the Central and Century were called off for the summer, the Lyric having been discontinued Sundays some weeks ago.

The Garden was open practically throughout the summer last season for the first time and the intention now is to attempt continuance this summer also. Business at the Central and Century declined with the arrival of warm temperatures and were just about breaking even when it was decided to end the concerts in those houses until the fall.

CREDITORS TO GET GILBERT'S CLAIMS

Member of Bankrupt Firm Assigns Royalties This Way.

At a meeting of the Creditors Committee of Gilbert & Freedland, Inc., the bankrupt music publishing house, Tuesday morning, L. Wolfe Gilbert assigned his royalty claims to all of his songs to E. C. Mills, secretary of the Executive Board of the Music Publishers' Protective Association, and chairman of the committee, to be disbursed for the benefit of the creditors. Gilbert, in addition to fulfilling his vaudeville contracts, will now do some extensive free-lance songwriting and production work. Maxwell Silver, general manager of the G. & F. firm, has associated himself with the Fox Film Corporation on the business end.

Attorney Newhouse, representing John L. Lytle, the receiver, took Mr. Gilbert's testimony as to his knowledge of the state of affairs Tuesday noon in the Post Office Building in order to determine whether the Plaza Music Co. was a partner of the corporation or simply a creditor, as it now claims.

The receiver is negotiating for the sale of the firm's three leading numbers, "Muney," "Dance-O-Mania" and "Hoony Southern Blues." Post and Shapiro-Bernstein are among the bidders—a matter of terms being the point of contention. Hearing was adjourned until this Friday morning at 10.

The assignment of Gilbert's royalties will materially enhance the firm's assets and a possible adjustment may result.

HELEN MURPHY WEDS.

Beautiful Agent Finds Romance Outside Profession.

Chicago, June 9. Helen Murphy, agentess, pre-dancer and acknowledged beauty of local radio offices, will be married June 16 to Robert W. Morris, a prosperous broker in securities. She will continue her activities after a brief honeymoon trip.

Mrs. Murphy is head of the Helen Murphy Agency, personal representative here for Carl Hobbselle of the Interstate Circuit, and a member of the producing firm which conducts road shows, in partnership with Lester Bryant and John Hillberry.

"JO-JO" AT LAST ON STAGE.

Chicago, June 9. "Jo-Jo" Phil Baker's vaudeville "plant" in a box has signed with William Heck's "1930 Revue." He will walk on the stage as the victim in a dental office scene.

A.F.L. CONVENTION.

Montreal, June 9. The annual convention of the American Federation of Labor, opening here Monday, has not, up to today, taken under consideration the expected protest of the Carpenters and Joiners' and Electrical Workers' unions against the International Alliance of Theatrical Stage Employees and Moving Picture Operators (I. A. T. S. O.).

Several of the theatrical union members are here, including James Lenka, its lately elected president. Charles C. Shay, who retired from the I. A. T. S. O. presidency at the Cleveland convention, could not travel here under orders from his physician at his home in New Jersey.

There is no positiveness at this moment when the Federation will reach the theatrical matter.

SYRACUSE WAITING FOR VAUDEVILLE?

Pictures Included in First, Legit Second Half.

Syracuse, June 9. The Waiting Opera House (Shubert) may play vaudeville and feature pictures the first half, with Shubert legit. attractions to fill in the last three days of the week, according to a report today.

Picture interest here have been keeping their ears to the ground ever since it became known that Famous Player-Lasky were sizing up the Empire. According to the new report, the vaudeville to be shown at the Waiting, if the deal goes through, will be supplied by William Morris.

The recent legitimate season was not very successful financially in this city and this is said to be the real reason for proposed shift while metropolitan attractions on the road drew well, the booking policy which sent in second and third rate shows at top prices in between hurt business. Finally even the best shows failed to draw.

With the recent move in to pictures, Syracuse has but two vaudeville houses, R. P. Keiths, playing big time and the Temple, playing small time.

There is one drawback to the new plan according to those in the know. The Waiting is leased, not owned, by the Shuberts. This may prevent Sunday vaudeville and pictures. Sunday is the biggest amount day of the week here.

GALLANDO SENTENCED

Clay Modeler Punished for Torturing Daughter.

John Gallando, professionally known as "Gallando" clay modeler, was sentenced to an indeterminate period of from three months to three years in the penitentiary (Blackwell's Island) by Judge Reuben J. Haskell, in the County Court, Brooklyn, June 3. Judge Haskell in passing sentence said he regretted he could not give Gallando a more severe sentence.

Gallando was convicted of assault in the third degree, on charges made by his 37-year-old daughter Minnie, who testified Gallando and her step-grandmother had inflicted a varied assortment of torture upon her. The request of Samuel Liebowitz, Gallando's counsel for a certificate of reasonable doubt, was denied.

Gallando held a unique position in vaudeville. For years he was known as "the emergency act." Work in and out of town he would be called upon to fill disappointments, frequently not knowing where he was to play an engagement until he was about to take the train for his jump. The nature of Gallando's art made it suitable as a "filler" for any spot on a small time bill. He was one of the first to do his style of turn (clay modeling) in vaudeville, starting about 25 years ago.

STOLE \$8,000 IN APPAREL.

Friday night, June 4, thieves entered the apartment of Anna Held Jr. at 145 Seventh avenue, and stole wearing apparel and costumes valued at \$8,000. Miss Held is now on the West coast settling the estate of her mother. Among the lost were 200 pairs of silk hose formerly belonging to her mother and over 100 pairs of long kid gloves. Fifty seal skins and numerous trinkets valued for their former generations were also lost.

The staff was covered by insurance.

SPRING MANAGING AMERICAN.

Rudolph Spring is now manager of Lowe's American, New York City. He was assistant to Gene Myers at the former and other managers there, having been with the American since it opened.

Myers has gone to Canada, where he will relieve the Lowe resident manager there over the summer.

SKETCH FOR BLACKWELL.

A sketch will introduce Carlyle Blackwell, the picture actor, to vaudeville in August.

Blackwell is reported to have placed himself under the direction of a producer who guarantees him a weekly salary, and will put on the playlet.

KEITH OFFICE SUSPENDS FOR GENERAL DELINQUENCIES

Reported Failure to Obey Office Rules Results in Lee Muckenfuss Being Ruled Off Agency Floors—Supposed Warning to All Agents Carried.

A. L. MAY CLEAR \$10,000 ON CIRCUS

Show Costs the Legion About \$6,000.

Wilmington, Del., June 9.

The circus and "merchants' exposition" given under the auspices of the American Legion caught on so well here last week the affair has been continued for a second week. It is figured the gross will total \$25,000, with some money on tickets sold by the Legion not yet turned in. The profits should run close to \$10,000.

The biggest item of expense is the circus, given in a three-ring layout, the show costing \$6,000. Elephants are getting the big end of the payroll, with nearly \$4,000 paid for that item.

GUMBLE, CHAMP RUMMIER.

Takes the Rum Sharks at the Friars.

Mose Gumble picked his choice last rainy Saturday. It was rummy and at the Friars.

Mose had just gone through the operation of a hair cut and felt like a trout stream. He wanted to play rummy, and said so. As he talked the rum sharks of the Friars edged up toward him. Each was watching the other, for each wanted Mose first.

There are five terrible rum players besides Mose in the Friars, and the rain had driven them all in. They circled Mose and Jack Mason landed him for the start. Mose has been on a diet of ice water ever since a beauty doctor told him his face demanded it, so the laughing guy of the Remex factory had all of his wife with him. Mason doesn't even drink ice water when playing cards.

After the usual dispute over whose deck of cards they should use, Mose took Jack for \$15 each. Getting that out of Mason at rummy would be like winning a parlay on five horses at Belmont. Mason slipped out to pick up another player in his own class, when Harry Dison dropped in. Dison made \$2,000 worth of noise while losing \$19 to Mose, and he vacated for Mac Winslow to stop Mose's wild night. Winslow is known as a "coker." He can tell the last 22 cards. Others only know 16. Gumble and Winslow are both music salesmen, so it was perfectly legitimate for each to murder the other if possible. Winslow went for \$21 and hasn't been seen in New York.

While Mose sipped another mouthful of iced water, Marty Herman and Charlie Barnett strolled over. A couple of as heartless rum sharks as ever mated at a guy while they were taking him. Barnett, supposed to be a plumber, is really a high class burglar. Herman, who runs A. H. Woods during business hours, had heard Mose had \$15 by that time he was certain of and Marty wanted it all alone. Barnett demanded a split, so they made it three-handed. Mose got 'em. \$12 divided Herman, \$4; Barnett, \$9. That \$12 would have equaled Mose getting \$10 out of Harry Lauder.

Mose sat around for a few minutes waiting for the next, but he couldn't stand Dison crying, so finally left, after telling Dison if he would take a taxi home he'd make good pay the tip.

THE FOYS EXTRA ATTRACTION.

Akron, O., June 9.

With the opening of an indefinite engagement by the Hodges Musical Comedy Co. at the Music Hall this week, Eddie Foy and Family were inserted as an extra attraction.

The current show replaced the Metropolitan Musical Comedy Co., which played the house for five weeks.

CHALFONTE PICTURES

Owned by CANTOR OFFICE.

The first suspension of a big-time agent for failure to obey the office rules of the Keith agency fell to Lee Muckenfuss this week, when he was temporarily ruled off for general delinquencies.

In the past agents suspended or expelled by the Keith office have been found guilty of practices not sanctioned by the agency. The Muckenfuss case stands alone for its cause which could be summed up as disobedience to orders.

Several orders have been issued by the Keith people for the regulation of the agents, timing their arrival and departure, calling for their presence at certain periods or to be represented, and other minor matters that would establish an office connection with an agent whenever most needed. These are the violations Muckenfuss is said to have been guilty of.

The suspension is supposed to carry with it a warning to all of the big-time agents that the rules when issued must be followed.

In the small-time booking department of the same agency it has not been unusual for an agent here and there to be held off the floor for a week or so through failing to conform with instructions. One day seven of the Family Department agents were told to keep scarce until sent for.

COMBINE POSSIBLE AGAINST RECORDS

Talk of Combating the Slump This Way.

With the present slump in the music business more marked than ever there is increasing talk daily of a combine among the music publishers as a possible means of saving the situation. Several music men have made a tour of the sheet music and photograph stores, and all have returned with the verdict they are evidently working for the benefit of the mechanical people.

Whereas, the music counters are devoid of prospective patrons, the photograph stores have them standing in line to obtain books to test out disks they contemplate purchasing. The 2¢ royalty from each record does not mean much to the publisher. With the high price of printing and paper it costs the publisher much nowadays for each copy. The publisher's revenue is derived from the sheet music sales, but with the public's sudden turn in favor of "canned music" even that is impossible.

The problem of cutting down the overhead expenses of professional branches, etc., estimated to average \$200,000 annually for the bigger publishers, still confronts the trade.

PIANO AGENT AGAIN.

General Piano, who has headed a vaudeville sharpshooting act on and off for a number of years, is returning to the vaudeville agency field. He will shortly establish offices in New York and specialize in bookings for the Panhandle circuit, also aiming to place acts with general or the other popular-priced circuits.

Piano went into the agenting end of vaudeville several years ago with an office in Chicago. Piano was then advised to withdraw, following his activities with circuits outside of the W. V. M. A. and Keith offices in Chicago. Piano never was sure of the cause of his dismissal until lately, when he found out that it was because he placed acts on the "Pan" line.

AGENTS' ASSETS.

The agency office of Shaward & LeMoore was robbed twice within the last week by some persons possessing a pass key to the suite in the Panama building.

A check protecting machine valued at \$100 was taken first, the thief carrying off leather portfolio containing 20 contracts on the second trip.

ACTORS' UNION SEEKS AID TO CLEAN UP STAG SHOWS

War on Offices-in-Their-Hat Men Declared by Actors' International—Facts Given by De Vaux in Letter—District Attorney Promises Aid—License Commissioner Also.

New York City, June 8, 1930.

Editor Variety:

May I ask the privilege of your column and the support of your paper in the campaign entered into for the suppression of vile so-called stag entertainments.

It is the purpose of all organizations that claim to represent the actor that respect shall be extended to the men and women of the stage.

The profession as a whole protests against the lowering of the ethical standards of the stage and I am sure the theatrical journals will unanimously support any movement which has for its purpose the driving out of vile and filthy attempts to commercialize show business. We know that responsible theatrical managers will also support a movement of this kind.

We ask that your paper institute propaganda which will have for its purpose the driving out of the men masquerading as booking agents who cater to the organizations and associations that seek this class of so-called stag shows.

We have made appeal to the law departments in the various boroughs of the city and the District Attorneys have without exception declared that "it is commendable and the departments will assist in cleaning up and driving out this class of shows and the men who book them."

Actors' International Union of America.

HARRY DE VAUX, Pres.

The Actors' International Union Local No. 1, through Harry De Vaux, president, has started a crusade against club booking agents who furnish "sooth" dancers and "monologists" and others who specialize in "dirty" stories for club entertainments. Most of this class of entertainment, it seems, is furnished by "humpy dumpty" booking agents who have desk room in the theatrical buildings, and in many instances do business with their office in their hat.

The better class of club agents will not handle the "sooth" and bare dancers and as a result have lost much business recently through club entertainment committees trying to ensure the illicit shows from them and when refused going over to the "humpy dumpty" who are always willing to take a chance.

De Vaux has called the attention of the License Commission and District Attorney's office to the existing order of things, and both have agreed to co-operate. The thing that brought the matter to a head was a stag held in a Brooklyn hall last week by a fraternal organization which was raided by the police who claimed they interrupted a "nude" coach dancer at work.

BACK TO FIRST AGENT.

The Loretta McPherson-Eddie Cog art is back in the Ray Hodges office handled by Charley Morrison. The team were married recently, and shortly following the nuptials they left the Harry Weber office returning to their original agent.

A new act by the couple with a pianist minus the services of the jazz band will be presented in a week or two.

FLETCH. NORTON PRODUCING.

Fletcher Norton has come into the vaudeville producing field. His first bill star Violet Hunter in a production act. Miss Hunter has been in pictures.

Three-Year-Old Shimmy Dancer.

Kansas City, June 9. Manager H. C. Nevin of the Broadway Theatre, Tulsa, Okla., and Walter McLeod, also of Tulsa, were granted and paid \$10 each in the local court of that city for permitting the latter's three year old daughter to appear on the stage in a shimmy dance.

There was no law against the dance, but the complaint was made by Edgar M. Gambell, of the State Labor Board, under the child labor law.

SAVES MOTORCYCLIST.

Young Physician Martin Is Lime-light Again.

Los Angeles, June 8.

Harry W. Martin, the young physician formerly of Chicago, who is recovering from a broken neck, again supplied the dailies here with a feature story last week by saving the life of a motorcyclist who was hurt in a collision. The motorcyclist's foot was crushed and the man was bleeding to death when Dr. Martin passed by in an auto with a friend. Though Martin's neck is held in a steel brace, he ordered the injured man raised up high and then bound the man's ankle securely.

Dr. Martin only left the hospital a week previous. He broke his neck while diving and drew attention through his presence of mind in holding his head in position until he reached the hospital. He has many professional friends.

CHICAGO PRODUCER ARRIVES.

Morris Greenwald, the Chicago vaudeville producer, arrived in New York by motor Sunday and has secured offices in the Cecilia building. Greenwald joins the Chicago vaudeville bunch who have moved to the metropolis since the change in booking alignment in Chicago last winter.

Greenwald is known in the West as a producer of "flash" acts, and he now has 16 such productions to his credit. Lew Herman, associated with Greenwald, having in charge the booking end of the firm, has been in New York for several weeks.

Dan Kassel and "Chook" Morris Willard motored in with Greenwald.

FRANK FOGARTY BETTER.

Frank Fogarty, who has been ill with typhoid fever for the last three weeks, is now recuperating at a health resort in Shandaken, Catskill Mountains, New York.

While not completely recovered, Mr. Fogarty has reached the convalescent stage and expects to be able to resume his duties as secretary to thorough Ringlings of Brooklyn within the month.

Tab at Petersburg, Va.

Petersburg, Va., June 9.

The Century, which holds a Keith franchise, has discontinued vaudeville for the summer. Musical comedy opened last week with Guy "Juke" Johnson's "Dolly Simple Girl," a 16-person tab, with three changes of bill weekly.

WEEK'S SIX BEST SELLERS

VICTOR RECORDS.

"La Venda,"
"Desert Dreams,"
"Oh! By Jingo,"
"Profiteering Blues,"
"Shang-a-Ling's Jazz Bass,"
"Trot,"
"Wild Flower,"
"Alabama Moon,"
"Oh! How I Laugh,"
"My Sahara Rose,"
"I'll See You in C-U-B-A,"
"The Crocodile."

30c. MUSIC.

"I'll See You in C-U-B-A,"
"Let the Rest of the World Go By,"
"That Naughty Waltz,"
"The Love Nest" (from "Mary"),
"Daddy You've Been a Mother to
Me,"
"Oh! By Jingo."

That people buy their records "second" in preference to sheet music is easily deduced by the manner in which the sheet music sales increase after the master has been recorded. It is not until then often when a record happens to strike the public fancy that the sheet music begins to sell. It is a reverse of the usual process to be sure, but a fact nevertheless. "I'll See You in C-U-B-A," for example, was just no-so to a seller, but once its recording the sheet music sales have jumped, while the Victor record of that song, though issued a month ago, is still a best seller, supplanting some of the more recent issues.

VAUDEVILLE

FRANK QUIGG IS IN ST. LOUIS POORHOUSE

Spending His Last Days in Poverty and Distress.

St. Louis, June 8.

Editor Variety:
Frank Quigg, formerly a partner of the late George Fuller Holden, also of Fisher and Quigg and Martin and Quigg, is an inmate of the St. Louis city infirmary, or poorhouse, partially paralyzed, alone and in want.

I called on Mr. Quigg and found him in the condition as stated above. He is not totally incapacitated, but can travel with the aid of a cane. His spine, however, is affected, and his day is practically done.

In the institution where he is he is forced to arise in the morning and cannot lie down on his cot again until night time. He spends his time reading the papers and following the vaudeville acts as they come and go each week.

It is shocking to think that an artist who has been as prominent as Mr. Quigg has been should at the age of 52 be in a condition where he cannot lie down during the day and rest a spine racked and spent through entertaining audiences of a generation ago.

Indeed, Conn & Currene have aided him; also Charles Grapewin; but it isn't the individual or the act who is in duty bound to assist him, but the members of the vaudeville profession collectively, who could, at no sacrifice at all, see that a sterling old performer like Mr. Quigg should spend his last days in peace and comfort and not in poverty and distress.

I have talked with a local surgeon, who says that with proper care and medical treatment Mr. Quigg could be put on the road to good health again. He recommends the Mayo Brothers at Rochester, Minn., or the Johns Hopkins Hospital at Baltimore.

Mr. Quigg's present address is City Infirmary, Rector Avenue and Kingshighway, St. Louis, Mo.

G. B. McDonald.

UPPER BROADWAY HOUSE.

It has been reported a theatre is projected off Broadway, around 23rd street. The story says the site is entitled upon and closed for, but the promoter cannot be located.

Either Lowe or Fox is said to be interested.

The location is just about the Broadway entrance of Van Cortlandt Park, with the nearest theatre south the new building Coliseum (Moss) at 181st street, and north, Proctor's in Yonkers.

CHICK SALE RETURNS.

Chick Sale, who has been in pictures for the last few months, returns to vaudeville shortly with a new protest act.

"Silver Hards" on Circuits.

Following its work at the Capitol and a fortnight at the Broadway, "The Silver Hards" film has been booked for showing from three to six days over the Fox and Proctor circuits.

COLUMBIA RECORDS

"Oriental Star,"
"Bound in Morocco,"
"When My Baby Smiles at Me,"
"Rose of Washington Square,"
"Wonderful Kid from Madrid,"
"I'll See You in C-U-B-A,"
"Left All Alone Again Blues,"
"Alexandria,"
"Swans,"
"Mystery,"
"Who'll Take the Place of Mary?"
"Mother's Hands."

10c. MUSIC.

"Everybody's Buddy,"
"Susan,"
"Mary, You Must Marry Me,"
"Floating Down to Cotton Town,"
"Stop It,"
"Brew and Easy."

PANTAGES EXPERIMENTING BOOKING ASCHER BROTHERS

Aschers Want Division of Territory; They to Hold Eastern End and Control Own Booking Office in Chicago—Need Year to Branch Out.

DIVORCES WALTON.

Anna Lloyd Secures Divorce.

Anna Walton, professionally known as Anna Lloyd (vaudeville) secured an interlocutory decree of divorce last week in her action against Harold Walton, a non-professional. The plaintiff was awarded \$1,000 monthly alimony and the custody of their nine-year-old son, Harold, Jr.

MAIL TAMPERED WITH.

The agents in the Palace theatre building are entering a complaint to the U. S. Post Office inspectors because of the recent tampering with their mail. For the past two weeks letters received by agents have been opened and their contents extracted before delivered.

Mac Hayes, Jack Flynn and one other agent reported that week their mail had been tampered with. Flynn received an envelope Tuesday mailed from Bridgeport which contained another letter sent him from Buffalo. On the outside of the envelope bearing the Bridgeport postmark was an official post office sticker bearing the information the envelope had been received in bad condition. Wednesday morning the Buffalo postmarked envelope was received but it was opened and did not contain anything.

MILE SPINELLY SUED.

Mile Andre Spinelli, the French star whom Florenz Ziegfeld brought over recently for his New Amsterdam Roof show, has retained H. J. & P. R. Goldsmith to bring action against Ziegfeld's Midnight Frolic, Inc., to recover \$872.50. In the summons and complaint filed June 4, the plaintiff alleges an agreement whereby she was to receive \$3,000 for services rendered, \$1,500.50 of which was paid leaving a balance of \$1,492.50 still due. Allowing the defendant credit for \$500 as income tax, Mile Spinelli claims the balance of \$222.50.

A second cause of action involves a \$150 gown which she alleges was entrusted to the defendant's care, but not returned on demand, which brings her total claim to \$972.50.

K. C. S. ORPHEUM POP BILL.

Kansas City, June 9. The Orpheum opened its first summer season of pop vaudeville today with the following bill: Hobieville, with Harry B. Watson and Rog. G. Merville; Tim and Kitty O'Meara, Willing and Jordon, The Hoboines, Bob Hall.

The pictures include Kinograms, Topics of the Day one-reel comedy and the feature, "A Woman Who Understood."

BUSY WEEK FOR MUSIC MEN.

Starting with the meeting of the Music Industries Chamber of Commerce June 14, with the annual Hotel Astor convention of the Music Publishers of the United States on the following afternoon and the annual picnic of the Greater N. Y. Music Publishers' and Dealers' Association at Glenwood Lodge, Glenwood L. L. the ensuing Thursday (June 17), next week promises to be a busy week for the local and out-of-town music men.

Van and Corbett Leaving Show. Harry B. Van and James J. Corbett will leave "What's in a Name" at the Lyric this Saturday, when their contract for that production runs out. The couple are to return to vaudeville, booked by George O'Brien.

Vaudeville Sketch in Revue.

Arthur Sullivan and Co.'s vaudeville sketch will be interpolated into Broadway Brevities.

The act was signed for the piano this week by Thaddeus & Le Maire, the producers.

FUG AND MUG.

Booked Sand.

Through Lew Cawton Office.

The Alexander Pantages-Ascher Brothers booking deal is an experimental agreement, it is understood. Pantages will book the Chateau, Chicago, for a couple of months, with the Aschers looking on to determine how they like the Pan vaudeville.

If mutually agreeable after the expiration of that period the Aschers are willing to enter into a long term contract with Pantages on the condition the Pantages bookings be restricted territorially, with the Aschers to have everything east of Chicago, Pantages to remain West, with probably the South going to him. There may be some question about Canada if the deal eventually goes through. The new Pantages house at Toronto is not far from completion just now.

It will be a year before the Aschers will be thoroughly branched out in the vaudeville way. Their next house playing vaudeville with a policy like their Chateau will open in Chicago during September. This week the Aschers are reported taking over a theatre at Dayton, O. They are figuring on theatres at Cincinnati, Indianapolis, two towns in Michigan and several in Chicago.

Another condition made by the Aschers is in the event they finally close with Pantages is that the Aschers operate and control their own booking agency in this city.

The Aschers are looked upon as a coming factor in Mid-West vaudeville through their resources, grandioseness and intention to spread out.

Their Pantages booking connection for the Chateau, Chicago, was reported in Variety a couple of weeks ago.

Chicago, June 9. Amber Brothers have completed negotiations for the lease of a 120 x 180 ft. on Washington street, between State and Dearborn, where they will erect a \$1,000,000 vaudeville and picture theatre, with a capacity of 3,000. The stage of the new theatre is to be 26 feet wide.

A 30-year lease has been signed at an annual ground rental of \$75,000. Building operations will be begun this fall. It is expected the theatre will open in September, 1931.

This, including the new Roosevelt Theatre now being constructed on State street, will make a total of 28 theatres in the Amber Brothers' lot.

REPAIRING ACOUSTICS.

Jacksonville, Fla., June 9. The Palace will close for five weeks after week of July 10, to repair the acoustics. They have been a source of complaint through faulty construction. The balcony is blamed.

During the dark Palace time the Keith vaudeville playing the house may be shifted to the Dural.

BUILD NEW BROOKLYN HOUSE.

Lavy Bros., owners of the Bedford, Brooklyn, are building a new 2,300-seat theatre for vaudeville and pictures at 51st street and New Utrecht avenue, in the Bay Ridge section.

The Fox office will probably supply the vaudeville. Fox books the Bedford, Lavy Bros' other house.

THEATRE FOR LYONS, N. Y.

Lyons, N. Y., June 9. A new theatre is in construction here at Pearl and Park streets. The name is the Regent and when it opens Aug. 1, it will accommodate road vaudeville and pictures, booked independently by Mrs. G. Ulrich, of Rochester.

BEE PALMER RECOVERS.

Bee Palmer, who was forced to leave the stage last December through illness, has recovered after six months of recuperation at her home in Chicago, and will return to vaudeville shortly with a new dancing act.

Harry Weber is booking the act, which will open in or around Chicago and arrive in New York about July 1.

SAVES SHOWMAN, LOSES ANOTHER

Jackson Proves Hero of Rescue at Binghamton.

Binghamton, N. Y., June 9.—William Thompson, 13, of Jacksonville, Fla., employed by the "World at Home Shows" which exhibited here last week, was drowned June 3 in the Chenango River in the first local canoeing tragedy of the season.

Herbert Lumpkins of Malone, Ky., narrowly escaped drowning, as did others in the party of 13 who occupied four canoes. Two of the craft overturned. M. M. Jackson, a novelty artist with the show and formerly a member of the Boston life-saving crew at City Point, proved a hero.

Jackson, who was in one of the canoes, leaped into the river an seven men from the two overturned craft started floundering about helplessly and calling for aid. He succeeded in getting Lumpkins safely to shore after the young showman had gone down twice and was near exhaustion. He then set out after Thompson.

Jackson had him in tow and was about 20 feet from the bank when the man revived and grasped him in a death grip about the neck. The would-be rescuer had to shake off the youth's grasp to save himself. The victim sank to the bottom.

According to Jackson, two men could have saved Thompson's life had they been willing to aid. Jackson asserts that had they thrust out a canoe to him he could have brought his second man to shore.

The rescuer lost all his clothing, money and watch when the canoe overturned. The city authorities, through the humane office's office, supplied a new outfit.

The body of Thompson was recovered.

According to the stories told, the accident resulted from carelessness, the occupants attempting to hurdle from one of the canoes overturning to the other.

SPORTS.

Johnny Kilbane landed the sport world a laugh recently when he announced his retirement and magnanimously added he would pick his successor. If Kilbane wants to avoid the effort and work necessary in picking out a successor from the group of worthy aspirants he might agree to bog little Johnny Murray, the New York boy, somewhere to a decision. Kilbane and Murray met recently in a Philadelphia ring. Murray gave the featherweight king the pasting of his career. Since then Murray has been cleaning up all the feathers, winning up a sensational streak with a K.O. victory over Artie Root, the tough Cleveland contender. It was the first time Root has ever kissed the canvas and he has been losing all the leaders for years. Jenny Valger has repeatedly run out of matches with Murray, showing his extreme respect for the youngster's prowess by expressing a willingness to meet Murray's stalemate, Willie Jackson. When it is considered Jackson is a lightweight and one of the leading contenders for the title in his own division, some slight knowledge of Murray's ability may be gained through Valger's choice, and Murray looks like the next featherweight champion.

It will be around the first week in July before Governor Smith appoints the boxing board of three to control the inner workings of the Walker law. He has started on a vacation and says he will give careful consideration to the great number of names submitted from which he is to pick the trio, when he returns. The license commission will undoubtedly be composed of three wealthy sportsmen, most likely members of the International Sporting Club.

Charles Thorley, Durst, announced Monday he will not accept the position under any circumstances if it is tendered him. Major Anthony J. Denzel Hubble, who is president of the International Club, is the leading candidate at this writing for the chairmanship. It is likely the board will be composed of two democrats and one republican. The commissioners will appoint a secretary.

Prival, a French skier, has established a record by keeping the 1000-foot race in 3 hours 52 minutes at Villacoublay, France. He failed to make it 1,000 having run out of gasoline. The performance was officially witnessed.

T. P. U. MEN RESIGNE.

Harry Abbott, business agent of Theatrical Protective Union No. 1, L. I. A. T. H., and Harry Palmer, another of the business agents of the union, have resigned.

William Monroe and Harry Dugan were nominated by the committee. There was no opposition and the two new business agents will be duly elected to office at the meeting which takes place in New York June 13.

Abbott is resigning so that he may give his attention to the theatrical hardware business. Palmer will become interested in the construction end of theatricals.

M. P. P. A. TO RESTRICT MUSIC RETURNS

Governors Empowered to Curtail Dealers' Privileges.

At a meeting of the Music Publishers' Protective Association last week the following recommendations were made to the Board of Governors, covering the return privilege of music as applied to retail dealers. No music may be returned unless by permission of the publisher. All music returned will be credited to the retailer at a discount of 30 per cent. When other music is destroyed in exchange for that returned a credit of 15 per cent will be allowed the retailer. All returns must be made within 90 days of purchase.

The Board of Governors was empowered to adopt the above regulations and will hold a meeting next week to consider the recommendations.

The following were elected to serve one year as the Board of Governors: Lester Whitmark, R. P. Billner, W. V. Van Tilzer, C. K. Harris, Max Bernstein, E. B. Marks, Joe Morris, Louis N. Bernick, Joe Kelt, Henry Watson. The Board of Governors will elect officers of the M. P. P. A. at the meeting that will be held to consider the return privilege recommendations.

Gray Calls for John Gross.

New Orleans, June 9.—Charles E. Gray, of the Orpheum Circuit, now on the Coast, has called John Gross to San Francisco to act as superintendent of the Orpheum there.

Mr. Gross has been with the local Orpheum for 19 years.

E. P. LASKY MONOPOLY.

(Continued from page 1.)
the matter of theatre acquisition, but that the demand would go for Goldwyn also.

Exhibitors' Ultimatum.

The exhibitors demands would include an ultimatum to the effect that if the big producers did not acquiesce they (the exhibitors) would discontinue taking products of the big producers and turn entirely to the independent field.

That such an ultimatum might have weight is considered likely, it being recalled that some years ago when the exhibitors stood up against the powerful Picture Patents Co. it was demanded film producers who had picture theatres returning them brought fruit. It is said that a big man in the production field was compelled to exit as an exhibitor, being the most prominent case in point.

Several men who made the proposal to Famous took into their confidence an executive close to the councils of one of the biggest legitimate producers. He advised them to "shut" and that they could absolutely count on securing the assistance from that office.

No Booking Agreements.

Also investigated was whether Famous was tied up to one or both of the big legitimate booking offices and the result was that there was no such agreement as far as the K. A. T. office was concerned and from the line-up of picture and legitimate attractions it was reasonably clear there existed any agreement with the studios.

The figures in the new proposed "third booking office" are still hopeful that their project would be taken up, but it is definitely an uncertain item.

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Worcester, Mass., May 29.
Editor Variety:

In reply to Mr. Edward Marshall, I think he misconstrued my previous letter, for I believe it was explicit in the complaint towards the "pillaging cartoonists" and not All cartoonists, for I would not dare "condone and bottle the whole noble profession of cartoonists for the shortcomings of a few unscrupulous," no more so than I would my own profession.

The purpose of my letter was a request to the Editor of Variety suggesting an editorial criticizing the unfair methods of the "pillaging cartoonist," and as that purpose was accomplished in the last issue of Variety, and the subject treated

thoroughly under the heading "Protected Material," without a point being overlooked against the "pillaging cartoonists," I therefore accomplished the purpose of my first letter and the incident is closed as far as I am concerned.

Should the honest and fair-minded cartoonist feel offended in my former statement referring to the art of drawing, etc., I hereby apologize and hope it will be accepted. As to the pillaging element, I have nothing to apologize for.

Fred Weston.
(Photos and Fields).

Cincinnati, June 2.
Editor Variety:

In Variety a certain Mr. Black accused us of using two of his gags. Well, may we have never seen his art and never heard of his art. Consequently we could not have stolen his gags. We are pleased to say we do not have to depend on any other acts for our material.

Mr. Black states the manager of the Lyric, Indianapolis, made us cut out the gags. This we positively deny. The manager never even mentioned the matter to us. We would suggest that before publishing a letter Mr. Black ought to be sure he is telling the truth.

Our art has always been noted for its originality and uniqueness. If two small gags are of such importance to him let us will gladly give them to him, as we have plenty of our own original material to choose from.

And don't forget, Mr. Black, we do not have to seek a reputation, as we have already made one.

Harry H. Coleman.
(Coleman and Ray.)

New York, May 28.
Editor Variety:

You mention me in the review of this week's Colonial bill as being the first to tell the "broken bottle" story.

I adapted it from a conversation heard at the Priory, upon the assurance that it had not been told on the stage. Wednesday night I was told that it had been used by Jan Donavon (Donavan and Lee) and others on the stage and at once took it out. J. C. Nugent.

Victoria, B. C., June 4.
Editor Variety:

In reply to Moyers and Handford, will ask them to answer through Variety the following questions:

Power: Moyers, what were you doing previous to your trip over the Panhandle Circuit with me in 1919 in my brother's plane while he was serving in Camp McArthur, Ware, Texas? Do you forget that I have a statement signed by you, and do you want it published?

Ford: Handford, were you not the manager of the "1919 Song and Dance Revue" on the same Panhandle road show in 1919?

Where did you get the idea of the rub character and banjo-like for opening and where did you get the idea of playing a bandur and doubling on it for a close?

If you did not take this from me, from whom, and when did the N. V. A. give you permission to use our stuff?

Kindly answer and be honest about it. Wm. Power.

PRODUCE 'POWER OF NATURE'

Mac R. Wilmer will produce a picture entitled "The Power of Nature," which is being adopted from the Yiddish of Isidor Zolotofsky.

The latter has written a number of scenarios in recent years for the stage.

Most of his works are regarded as inferior melodrama.

STOREHOUSE FOR "CUPID."

"Page Mr. Cupid" will not be brought into New York, but according to Rosenthal officials, is to go to the elsewhere. The piece was laid away after the last performance at the Stanley-Croiset, Brooklyn.

Jake Wells Leases.
Tulareburg, Va., June 3.

John Wells has leased the American City Music Room G. H. Martin company.

The lesser and larger stage is being used for production.

MEET TULLY AS MANAGER.

The Broadway in Gladwin, N. Y., will have a one-hour manager, Mac Tully, who will begin the Marconi industry department. It is to be 4-5 times.

STRAND, WASHINGTON, HAS LOEW BOOKINGS

Starts July 12 With Pop Policy.

Washington, June 9.

The Strand here, playing pictures, will become a Loew Circuit-booked house starting July 12. It will play the Loew pop vaudeville policy and commence the Loew Northern time, with acts going from here to Baltimore.

The house is an "outside booking" for the Loew office, which books only without any other interest. The contract entered into allows an optional notice by either side for cancellation.

Loew has picture theatres in this city but no vaudeville.

J. H. Lubin in the Loew agency, confirming the Washington association, said the policy of the booking office was to take on an outside booking in any city where it was thought the addition would be advantageous or where it was not politic for the Loew Circuit to turn one of its picture theatres into another policy.

Mr. Lubin mentioned several towns on the Loew route where the outside booking is in effect.

WEINER'S SON JOINS FATHER.

Herbert G., son of Harry Weber, joined his father's agency office force this week and will continue with his dad in the business.

Young Weber is 17.

FRED BRANT BETTER.

Fred Brant is about again, calling regularly at the Putnam Building. He seems to be on a fair way to complete recovery, after a long siege that confined him to bed for eight weeks.

Brant's first call at the Putnam was unexpected, the doctor having ordered him to remain at home. "If they get me," said he, "it will be while I am standing up, not in bed."

PICTURE STAR DEBUT.

Virginia Pearson and Marion Lewis, picture stars, will make their debut in vaudeville at the Alhambra June 31, appearing in a comedy sketch, "Junction." Henry Pettit is the producer.

Sid Lewis in Pictures.

Los Angeles, June 9.—Sid Lewis, not connection in vaudeville, is now in pictures, playing juvenile roles.

T. P. U. Moving.

The offices of the Theatrical Protective Union, Local No. 1, L. I. A. T. H. are to move July 1 from the Putnam Building, at 367 West 54th street, where the organization is taking over the entire building.

Moss' Coliseum Labor Day.

B. & B. Moss Coliseum are building at 151st street and Broadway, will open Labor Day.

The house will seat 3,500.

CHICAGO BOOKINGS.

(Continued from page 1.)
comparatively brief routes out of here and no definite assurance of time directly into or out of local territory.

Now the W. V. M. A. and Keith Western are a link added into the national chain of Keith-Orpheum houses and form a direct connecting link between the two. It is possible now to sign an act for Keith, Keith Western, W. V. M. A. and Orpheum in one batch of consecutive contracts through one agent or without any agent.

Important Movement.

It is the most important movement in the history of local vaudeville affairs in years. Before Nease and Humphrey had been back 24 hours they had rented to W. V. M. A. and Keith acts in the program recommended them by wire, and Clark Griffith Orpheum representatives received telegraph instructions to route them. The acts were Bush Brothers Janet Charles and Rosetta Humphrey, who wrote for Keith contracts to take up those acts as soon as they conclude their Orpheum routes, picking them up after New Orleans east over the Keith South route.

In this new New Orleans instead of being the "Palace" of vaudeville bookings becomes a psychological and dramatic spot where more and greater artists can be got for the act than anywhere else in the United States probably.

OBITUARY

BOB MANCHESTER.

Robert (Bob) Manchester, identified with burlesque as performer, producer and show owner for upwards of 35 years, died May 26, following a long illness, at the Cleveland State Hospital, Cleveland. Death was due to paroxysms. Manchester, prior to his admission as a patient three months ago, at the Cleveland Hospital, had been confined for three years in the Ohio State Insane Asylum at Fairview, O. He was born in Glens Falls, N. Y., in 1882. His name in private life was Aaron Mills. About 25 years ago he had his name legalized as Robert Manchester.

He started in the show business at the age of 17, running away from home to join Washburn's Renegades one of the variety combinations of the period.

Manchester shortly after formed a partnership with John Jennings. The team of Manchester and Jennings developed into one of the leading blackface singing and dancing teams of the early '20s. After playing the principal variety halls

appearing in amateur shows around Boston for a year or so entered vaudeville as a "single act" about 15 years ago. "Nancy Brown," a popular song of the period, written by Crawford, helped to establish him speedily as a professional entertainer. He was the first to do "Gunga Din," the Kipling poem, as a recitation in vaudeville. Jessie Lasky featured the deceased in a girl act about 15 years ago, and in 1920 he made his entry into musical

DIED MAY 20TH, 1937.
MAY 26TH, 1937 IN HOSPITAL.
HYMAN SHUVALL.

See York The Amer. Without Are Working
Losing To Higher Depths Is Pain
For Life Of His League Is Not A Man
Calling
Is A Living Power Well Met Again.

*Free Your Heartache See And Listen
Don and Shirley Sherwood*

comedy in "Three Twins." In 1916 he was featured in "The Quaker Girl." A starring tour in "His Own Girl" followed. He then played vaudeville in London from 1916 to 1918 also appearing with conspicuous success over there in "After the Girl." Returning to America Crawford was starred in "Her Robber Boy" in 1918. A short tour in the Keith houses followed this. His most recent American engagement was in "My Lady Friends" at the Comedy. He leaves a wife, residing at Larchmont, N. Y.

London, June 9.

The death of Clifton Crawford occurred here June 3 when he was found 60 feet below his room at the rear of the Queens Hotel. Crawford had arrived on the "Baltic" two days before, and intended to return to New York next month. He created a sensation at the Gailey here seven years ago in "After the Girl."

William Morris, the New York manager, had booked Crawford on this side. William Eddleton, who came over here with him, also had an interest in Crawford's bookings.

Arthur Phinney.

A general breakdown caused the death of Arthur Phinney, 41 years old, June 4, at the home of his mother at 600 West 18th street. He was connected with the Arthur Hammerstein enterprises up to the time of death. He is survived by a widow who was born to Phillips, an opera singer. The deceased managed many legit attractions. He was born in Van Wert, O.

Lou J. Beauchamp.

Lou J. Beauchamp of Hamilton, O., credited as the most noted of all lyceum speakers, died at Mifflin, Ia., of cerebral hemorrhage while on tour. He had been before the public 65 years, and recently celebrated the delivery of his 10,000th lecture.

William J. Dillon.

William J. Dillon, age 38, an old-time minstrel, dropped dead at his home in Moss Glen near Corning, N. Y. He was formerly with the German Minstrels and at the time of his death was watchman for the Corning Glass Works.

John Deeter.

John Deeter died in New Orleans June 8 at the age of 64. He had been a famous clown in his day and was practically with every prominent circus for 30 years.

JUDGMENTS.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment.

Michael L. Johnson, Plaza Mu-

se Co., \$177.74.

James Tim Ryan, H. & A. Nei-

mer, Inc., \$402.51.

United Picture Producers Corp.,

Y. Kodak, \$1,611.66.

Charles Emerson Cook, Van

Huron & N. Y. Reporting Co.,

\$107.26.

Satisfied Judgments.

Michael Khan, J. J. O'Grady,

\$96.91.

Bankruptcy Petitions.

Walter Hall, Winkfield, residing

at the Hotel Phoenix (same liability), \$19,420 no assets.

HOUSES CLOSING

Carroll, Narragansett, closed May 21.

The Orpheum, St. Louis closed for the season June 6. It will re-open Aug. 28.

Keith's Lowell, Mass., closed June 12.

FIVE HOMERS BEATS 'BABE' RUTH'S RECORD

Made in Honky-Tonk League with Rubber Balls.

Akron, O., June 9.

Dear Chick:

I see the papers are cluttered up with a lot of steam about Babe Ruth just because he has hit a dozen home runs for the Yankees so far this season. That just shows you the breaks you get in this racket.

You never seen my pan gettin' any undue publicity for smacking out homers, yet I broke all records one day last season in this bush when I worked five home runs out of the Binghamton ball field. You remember they wouldn't let the record stand because the opposing pitcher gave out a confession afterward, saying that he framed with me and threw solid rubber balls when I came up to bat.

May be this guy Ruth hits on the same scheme. He's a big card at the gate and it might be good business for the league to have the other pitchers slip him the rubber balls to hit.

Of course they argue that I made my record in a honky-tonk league, but there isn't much a world of difference in leagues. They all need 10 men to play a ball game and the pitchers all try and throw them past you whether you're in a bush or up on the manicured diamonds.

I'd like to see some of these big league fielders trying to field ground balls on some of the corn stalks they play on in this league. Last week a half took a bad hop off my left eye and put a shanty on it as big as the awning over the entrance to the Rivoli.

I am managing this club here and if they don't get going pretty quick I think we will be closing the show about September. I have an assortment of broken armed pitchers who couldn't pitch hay and the only way we can win a ball game is to go out and make about 20 runs.

My outfielders are all used up chasin' long hits and I am thinking of ordering some motor cycles for them. The other day we're playing Buffalo and after about seven triples and doubles had been caromed off two of my best pitchers, the outfielders held a meeting near the back fence and sent in word to the pitchers to walk the best nine men, as they could get a rest.

But I'm not worrying. I have some good men coming. All ball players are stars while their comin'. As soon as they put on a suit they seem to forget right field from left, but I'm not going to worry for it's a long season and I'll wind up with a ball club if I have to send for the Bloomer Girls.

You know they transferred the Binghamton franchise to Akron and as I inherited the management, I also had to take the ball gamblers they had reserved from last season. Some were in the Army and they go up to bat as though they were still running through the manual of arms.

I released an outfielder yesterday who came to me touted very highly by one of my blind scouts. That bird didn't hit a foul in eight games so I led him to a rather hot night and kissed him a fond farewell. If you hear of any good apple chasers shoot them along for I will need all the Ty Cobb and Ruths in the business to win for these pitchers I have.

An outfielder's life ain't worth a dime on this club, for they are dodging a barrage of three long hits and home runs every day. Their Army experience comes in handy. It requires courage to stand back of my bushes without retreating.

The infielders have used up about a car load of Beans' liniment patching up their shins.

But don't forget what I told you about Ruth. Somer or later they'll cut one of these balls open and find out it's rubber all through. That is if he ever hits one where they can get it back. They tell me the last one he hit broke up a boat race in the Harlem River.

I'll shoot you some scandal next week—Tours is last place.

WHAT IS IDEAL VAUDEVILLE BILL?

Readers Asked to Submit Opinion.

MUSIC MEN.

Rerrick & Co. has secured the publishing rights to Lew Fields' new show, "Poor Little Rita Girl."

Andy Williams, of the C. C. Church professional staff, has teamed up with Jack Dunham (Dunham and Edwards) for vaudeville.

Willie Ruskin will write three special songs for Belle Baker. Ruskin is connected with Fred Fisher Co.

Bob Roberts, formerly with Remick in Chicago, is now connected with the Jim Stern professional staff.

Maurice Ritter, Chicago manager for Irving Berlin, will be in New York Monday to spend the month of June rehearsing the firm's numbers in various burlesque shows for next season.

Dave Wehman, manager of Irving Berlin's Pittsburgh branch office, has been transferred to the New York headquarters. His successor in Pittsburgh is Joe Jacobson.

Jack McCoy, who has been recuperating from a severe attack of sciatica rheumatism at Mt. Clemens for the last three weeks, returns next Monday at Fisher's.

Mark F. Morris, formerly of the Fred Fisher St. Louis office, is now connected with the Chicago branch.

Herbert Spencer has assumed charge of Van Alstyne & Curtis' New York professional studios.

Ethwell Hansen, of the Stevens Music Co. of Chicago, returned to his post after a fortnight's vacation in the Wisconsin woods, where he completed a new number, "Sweet Southern Dream."

Arthur Hammerstein and T. B. Harms and Francis Day & Hunter the music publishers, have signed agreements for the publication of the music of two forthcoming Hammerstein shows, one in "Take Me" and the other Frances White's new show temporarily titled "Jimmy."

J. Russell Robinson and his wife known under the nom-de-plume of Al. M. Kendall, have played a new number, "Tip Tip Toot Toot," with Paul Robeson. Robeson Hopwood and Neilson are exploiting it in England.

Maurice Ritter and Louis Schreiber of the Berlin Chicago office, and Dave Wehman of the Pittsburgh branch, arrived at the New York office June 4 for a conference with the Irving Berlin, Inc. chiefs.

Paul Biere the Chicago orchestra leader and photograph record maker, is in New York conferring with Irving Berlin on some new songs.

May 29 Irving Berlin's offices were closed down all afternoon in honor of a "blue shower" for Ethel Lindner, a Berlin employee, whose engagement to Paul Levy was celebrated.

Harry Pearl professional manager for Irving Berlin's St. Louis office, arrived in New York for a two-week stay, accompanied by Maurice Ritter, Berlin's Chicago manager. Ritter will take a two weeks' vacation and then assume charge of the New York office for Berlin over the summer months.

Mike Hagen, manager of the local Davis & Wilson office, left for California this week for the summer months where he will be located at the D & W home office in San Francisco. His headquarters will be at the Friars Club. Mr. Hagen returns to New York in the fall. During his absence Louis Weisly will continue his duties as professional manager of the New York office with those of Mr. Hagen.

Ed Little, manager of Sherman Clay & Co., the New England music publishers, is ill now, out of business.

Eddie Rabb is back with the Winkfield professors and friends.

ILL AND INJURED.

Fraser Hall, who is to replace Frank Brown in "Lightnin'" when the latter takes his vacation, was the victim of an accident last week which necessitated his removal to Bellevue Hospital.

Hall fell before the Markwell Hotel and was removed to the hospital, where he was treated for three days before leaving.

Variety is receiving letters in every mail in response to the question, "What is an ideal vaudeville bill?" The letters should be addressed to Ideal Bill Editor, 154 West 46th street.

They will be printed as nearly as possible in the order in which they are received. Programs should be selected with the following points borne in mind: Eight or nine big-time acts from acts now playing or having within a year played vaudeville; practical playing in running order, reasonable financial limitations and variety.

Anonymously submitted.

Enos Frazer Rooney and Bent Do For Bros. Revue Dugan and Ray. Rae Samuels mem. Winston's Sea Lions

Joe Cook Looks like a well-balanced line-up, with comedy predominating. Each act seems to be in its proper running order. The salary list is also within reasonable bounds.

Submitted by Frank Kuphahn: Royal Gossingers Miss Juliet Phine and Potts Harry Carrol and Belly Ward and Co. Julius Tannen Val and Ernie Wm. Brack and Co. Stanton

Qualifies from the salary standpoint and looks like a well-constructed running order on paper.

Submitted by G. Evans:

Bartells Four Marx Bros. Santos and Intermix Hayes Sally Ward and Rooney and Bent Co. Revue Krantz and La Bert Monroe Salle Eight strong entries. Sounds expensive.

Submitted by William Flaten: The Brants Bantley and Bow- Dotson er Co. Bessie Rommel Herschel Henlers Co. Sylvie Clark Creole Fashion Plate

This bill looks a comedy punch. It would also run into big figures on salary.

Submitted by Benjamin Kuby: McMahons, Dickie, Sophie, Tucker and Co. Chaplow Intermission Bobbe and Neilson Miles Harry Langdon Wm. Gant and Co. Harry Carroll Ginn and Jen. Revue

One of Mr. Kuby's selections has disappeared from big-time programs. Otherwise a strong succession of acts which would run into quite a figure as regards salaries. Wouldn't be practical for the average vaudeville theatre from a cost basis. Tucker and Carroll are both headliners.

Submitted anonymously:

Joe Jackson Muller and Fran- Basye and Bren- sin Sophie Tucker and Co. Bennett and Richards Rockwell and Irene Franklin Fox Farber Sisters Irving Berlin Wm. Rock and Mahlering and Co. Owen McGroarty Mayo Dainty Marie Myers The Miracles

The selection consists of the names of two teams recently dissolved. They are Bennett and Richards and the Farber Sisters. The second bill looks only Caruso and John McCormick to make it an ideal one for the Polo Grounds.

Submitted by Allen Schwartz: Dancing Kings- Intermission Topics Val and Ernie Bert and Betty Stanton Wheeler Hobart Bosworth Ruth Royle and Co. Belle Baker Roscoe Ates and Co.

Another future salary list. Not well laid out.

PRODUCTION ENGAGEMENTS.

Emmett Cormican A Daughter of Two Worlds

Bobbi Ashe Honeydew Irene and May Manning Manning Sisters' Musical Review Ruth Chase aged four, and Emily Tighe as "Honey Girl."

Gold and Edwards' musical Japsees and Edwards for "Underworld on Broadway."

Miller and Mack with "Music Whiz" Shubert's

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (35th week). Hot weather last week hurt this attraction, as was the case with the whole list, with several exceptions. Last week, however, "Lincoln" showed its class by beating \$10,000, with good profit margin. Summer continuance undecided.

"All Soul's Eve," Elliott (5th week). Stopped this week, a disappointment to the producer. Attraction drew excellent notices at premiere, but failed to show box office life.

"An Innocent Idea," Fulton (34 weeks). Drew around \$6,000 for its second week. Takings showed rebound after several hot days last week. Present intention is to keep show in.

"As You Were," Central (30th week). Was away off up to Thursday of last week, but came back a rainy weekend leading to fine business. Gross went to \$11,000. Sam Bernard out this week; Herbert Connelly in, starting Monday. Show listed indefinitely.

"Betty Be Good," Casino (6th week). Business here is fair; attraction is making a narrow margin of profit. Will stay as long as that mark is attained.

"Beyond the Horizon," Little (13th week). This show is still making money, living up to its first indication of being a surprise dramatic hit. May run well into summer with cast changes probable late this month.

"Buddies," Broadway (23rd week). Will end its season next week. "Ed Wynn's Carnival" moving over from New Amsterdam July 21. "Buddies" has been out 47 weeks in all, with not a losing week. One of top money-makers.

"Clarence," Hudson (39th week). Finds its home run next week. Has been dipping for some time. Is a big winner on the season having started out at head of list and was with the leaders for half of its run.

"East Is West," Astor (17th week). Comes in first time, which will give it a continuous run of a year and a half regardless of time closed during strike last summer. One of the best money-getters throughout the run. Only recently that it fell below \$10,000 weekly. \$100 last week.

"Ed Wynn's Carnival," New Amsterdam (10th week). Box continues strong enough to warrant a try for summer going. Over \$100 last week, in spite of bad weather. Moves to Astoria after next week, to make room for "Pollies."

"Fall and Rise of Susan Lenox," 40th Street Theatre (4th week). A new drama which has been playing Boston. Opened Thursday here. Surprise that type of play is offered at this time of year.

"Famous Mrs. Fair," Miller (20th week). Good weather break at close of last week brought takings up above expectations. Gross was nearly \$9,000, leaving a good margin of profit.

"Foot-Lloos," Greenwich (5th week). This attraction has done well. Though it classes as a revival, in its rewritten form it would have stood a good chance up front for a run. Should last out the month.

"Floradora," Century (16th week). Business here is stamped with the taste of real summer. Is to be extensively helped, management seeking all summer run for it.

"Gold Diggers," Lyric (37th week). One of the trio of attractions which were not harmed by last week's hot dash. The other two were "The Night Boat" and "Tropic." "Gold Diggers" still doing capacity.

"His Chinese Wife," Belmont (4th week). Has done well for this time of the season. Getting over \$1,000 which is considered good money for this house.

"Money Girl," Cuban & Harris (6th week). Whistled in the hot going last week, but came back with a bang at end of week, with three capacity houses Friday and Saturday.

"Jane Clegg," Garrick (10th week). Continued draw of this piece champ. "Clegg" is one of the season's successes. Closing soon, but with an early start it might have doubled run.

"Irene," Vanderbilt (20th week). Last change in leading role has made no difference to great business. Attraction good for big business through summer, regardless of movie arrivals.

"Leslie," Niara Hayes (10th week). Excellent pace continues. Any falling off on hot days made up by extra matinees. "Leslie" played last week. Takings better than \$10,000.

"Lightning," Safety (1st week). Is approaching two years' continuance run mark. Still looks good for continuance into a third season. The \$10,000 last week with extra matinee.

"Martinique," Hitling (7th week). Doing fair business with indications that it will last out the month.

"My Lady Friends," Comedy (26th week). Death of Clifton Crookend in London drew attention to fact that he was out of case, business fairly cool, however.

"Night Boat," Liberty (10th week). Established a new house record last week with better than \$10,000. Hot weather affected Wednesday matinee only. Extra matinee Monday permitted the new record.

"Not So Long Ago," Booth (6th week). A comedy novelty which arrived late, but has caught on well, and is claimed good for a summer run. Nearly reached \$3,000 last week.

"Scandal," Shubert (39th week).

Moved up from the small 39th Street this week. Scale revised,

with \$2 being top for balance of run. Liberally cut-rated.

"Scandals of 1929," Globe (1st week). Opened Monday, creating favorable impression. Show lines up as much better than last year at premiere. Business second night over capacity.

"Shavings," Knickerbocker (17th week). Comedy success and a profit maker from the start. Will run indefinitely; has a heavy draw with visitors and has a chance to run into summer.

"Sing on the Door," Republic (26th week). Has two weeks more to go. Marjorie Rambeau, starred,

going to Europe at end of month. Attraction one of season's dramatic successes.

"Son-Daughter," Palace (30th week). Final week. Headed up with dramatic leaders throughout run. Should prove great road attraction.

"The Hottentot," Cohan (15th week). William Rock never intended to arrive July 12. "Hottentot" should last until then. Still making money.

"The Storm," 42nd Street Theatre (27th week). Still prominent in the going and still making money.

Management preparing for summer continuance.

"What's in a Name?" Lyric (12th week). Running on week to week notice, which is true of many attractions current. Exceptional production. Business very good when show moved from Elliott to Lyric. Has been slipping steadily for last four weeks.

PRE-CONVENTION BOX OFFICE RUSH

Chicago June 9.

The darkest are down. Though thousands were here in advance of the big convention, business seems to be mostly dull except with the two predominant musical hits. But the G. O. P. sessions, beginning Tuesday, were expected to shove everything over the top. Last week's receipts:

"Too Many Husbands" (Princess 3rd week) Hit from the start \$3,000.

"Mamma's Affairs" (Cort, 1st week). Splendid notices and impressive attention to great cast; almost capacity \$10,000.

"Golden Age" (Blackstone 9th week). Cut rates keeping it popular for several weeks, but no announcement of anything following.

"Three Wise Fools" (Powers, 3d week, return), \$7,500 having kept a fine average from the beginning.

"Sweetheart Shop" (Illinoian, 8th week). Biggest musical comedy hit in America, probably, over \$10,000 and averaging that on the run as far with a cast that costs little.

"To-Morrow's Prize" (Wonda, 1st week). Opened Friday night and got big applause, notices fair; business averaged \$1,000 a performance, including Monday night, venue still open.

"Forever After" (Garrick, 6th week). Alice Brady succeeds. \$12,000.

"Welcome Stranger" (Cuban & Grand, 24th week) \$12,000.

"Poker Ranch" (Olympic, 1st week). Not entirely encouraging. gross below \$5,000. Clara Bow a personal hit, but Willard Motley plays poorly as melodrama and tragedy.

"Nightingale" (La Salle, 11th and last week). Pulled out to rank last in the list with around \$1,000 last week. "Century Midnight Waltz" started Monday with a punch.

"Greenwich Village Follies" (Brooks Atkinson 4th week). Biggest total draw, \$22,000, situated right mid of uneventful attractions with a naughty reputation. Located to far around \$15,000 this week.

H. V. A. COMPLAINTS

Henry and Adelheid claim an infringement on their art, as copyrighted and filed with Variety's Protected Material Department, by Martin and Praboni. The infringement consists of the business of putting on wearing apparel while dancing in view of the audience.

Nelly and Thornton claim Berna and Koenen are infringing on the gag, "I fight with my wife like the U. S. and Mexico." "The cause of the trouble is on account of the boisterous."

NEWS OF BAILIFFS.

Mrs. Estelle Von Tilsner, wife of John Von Tilsner, the music publisher, is in the psychopathic ward of Bellevue hospital, New York, under observation for 10 days as to her mental condition. The commitment of Mrs. Von Tilsner by Magistrate Levine in the West Side court, June 2, was the outcome of marital trouble which came to a climax March 2 when she was arraigned before the same judge on a charge of having stabbed her husband in the back with a table knife. May 28 she was summoned to court to answer a summons obtained by her husband in which he charged that she had been annoying him at his place of business. Probation officer Howard Weir reported to Judge Levine that Mrs. Von Tilsner had been calling up her husband six or seven times a day for the last month or so. Von Tilsner pleaded with the judge not to commit suicide. "Yes, your Honor," he said. "She is nervous and I am afraid she might commit suicide." Mrs. Von Tilsner pleaded with her husband not to have the judge send her away. "It was the only thing I could do," Von Tilsner said. "My heart is broken."

Willis Holt Wakefield filed a petition in bankruptcy June 2. His debt amount to \$10,000, as follows: Wall Street brokers, \$600; the Clara Illinois Co., \$225; Castellberg, in Baltimore, \$957.55; Daniel Doran, of the Long Branch "Record," \$500; a small sum to the Holt estate and \$600 to Bendel & Co. She says she has no assets.

Philip Heller and Policeman Emil Tindman's quick action prevented a panic June 2 when a fire caught fire in the Atlantic Motion Picture Theatre, at 206 W. 116th street, while the house was filled with 1,500 people. Heller is a picture operator. When the celluloid caught fire Heller closed the door of the steel cage enclosing the picture machine and locked himself inside. He extinguished the blaze with a pail of water. The policeman notified the audience of the fire and requested them to file out through the fire exits. The house was emptied in a few minutes.

According to London Charlton, concert manager, the La Scala Orchestra, of Milan, Italy, has engaged to come to the United States next January, under the leadership of Arturo Toscanini, for a 10-week tour. Toscanini is a former conductor at the Metropolitan. The cost of bringing the Italian artists will be \$250,000, which will be guaranteed by Mrs. Harry Payne Whitney, William Paley, Morgan Robert Perkins, William G. Hamilton, of Pittsburgh; George Gould, and several other wealthy persons.

Frank Pope, dramatic editor of the "Journal of Commerce," sails next week for Europe for an extended stay. Temporary successor will be Louis R. Reed, of the " Dramatic Mirror."

May 31, the eighth annual convention of the New York State Elks Association opened at the Elks Club on West 8th street. The convention closed June 1. Dr. John R. Dearden, president, said there are 67 lodges in the State, with a total membership of more than 50,000, an increase of 3,000 over the previous year.

For the early part of the season Charles Dillingham's plans include the presentation of Fred Stone at the Globe in a new musical comedy, Joseph Cawthron in a new musical comedy, a new Hippodrome spectacle, and the continuation of "Apple Blossoms" and "Jack o' Lantern" on tour. "The Night Boat" will be continued throughout the summer at the Liberty, and the Globe will have a summer show beginning next Monday night with "Scandals of 1929." With Meers, Brainerd and Ziegfeld, Dillingham will also present Raymond Hitchcock in the fall "Hitchy Koo 1929." In all, Dillingham is planning the production of about 10 musical plays next season.

Commissioner of Licenses John E. Gilchrist, June 4, revoked the license of the Harris Theatre because of refusal of the promoters to withdraw "Home Wild Cats," picture one of several films produced by the Mutual Film Co. Pictures of America Inc. As soon as he learned of the revocation, Samuel Lissman, president of the corporation, and his attorney, David Pustello & Co., filed papers in the Supreme Court asking an injunction restraining the license bureau from interfering with the picture. The injunction was not granted up to Wednesday. When the film was produced some time ago, Commissioner Gilchrist announced he would not permit the showing in licensed places of public amusement in New York City, holding it was "often apt to publish morals."

"Home Wild Cats" was first placed on exhibition May 26. Men and women were admitted at different hours of the afternoon and evening.

Monday opened the section sale of the Hotel Knickerbocker furniture, said to be worth \$12,000. The goods offered for sale included tapestries and silverware, glassware and crockery, rugs and chairs, furniture and carpets, beds and

TOMMY'S TATTLES

By THOMAS J. GRAY.

When the ex-Kaiser sees how much trouble it is to be elected a president of anything, the chances are he lays his saw down on the old woodpile and smiles.

There is some talk of starring Wm. Jennings Bryan in a feature picture. Guess Bill saw so many people berating him that he decided to act himself in self-defense. If Bill opened up can you imagine all the ex-bartenders and cafe owners fighting to buy tickets for the opening night?

The advance press notices will probably read something like this: "The Grape Juice Film Co. has just completed a super-fantasy that will go down in history as one of the greatest productions ever shown on the screen. Wm. Jennings Bryan, who for years has been making millions of Americans laugh, is featured in this extraordinary effort in the world's newest art. All the sets in this picture were dry cleaned before they were used—and the screen will show them very clean and very dry. The well-known broad-brimmed hat Mr. Bryan has been taking through for years, and is known by, is also shown in the picture. The film also shows the greatest "chase scene" ever shown in pictures. It starts in 1896 and shows William chasing a chair in the White House at Washington, D. C. This is very funny. The title for this masterpiece has not been chosen. It will probably be called, "Don't Wink." A One-Half Of One Percent Production. Ask your favorite movie house manager when he is going to play it, so you can make arrangements to stay away that day.

The fellow for pictures would be Herbert Hoover. They could put a bunch of pretty cooks instead of bathing girls with the picture and show the housewives how to make four pancakes out of one biscuit.

This is the time of the year that you find out most of the summer shows announced last winter are going to be next winter's productions.

Workingmen are having some trouble regarding the number of hours they are to work on the Erie docks. Didn't think time meant anything to that railroad.

There was an exhibition of men's clothes given by tailors of New York. They explained why clothes cost so much. Of course, you didn't have to believe them.

Certain critics seem to think a sad ending makes a play artistic. If that's the case, many a manager has produced artistic plays without knowing it.

When you watch certain blackface comedians work you realize that negroes are not the only people who all go through the same motions.

John Golden is to produce a play called "Heaven" next season. Great chance for a one sheet reading "Lie to Heaven."

See where an "All-Rhythmus" musical program was given this week. That's one thing that should get a good notice in this paper.

The baseball parks seem to be made too small for the business they are doing this season. No matter how many ball players go in, you will the public seem to forgive them.

Years from now the most unpopular show of the present period will probably referred to as "The Depresso Circuit of 1929."

bedding, parlor screens and bath rugs, hall stonials and blankets, linens and quilts, kitchen stonials and accessories, chair covers and lanterns.

The management placed a value of \$45,000 on "Old King Cole," which hangs in the cafe. Two Flemish tapestries by Leeford and Stroobek called "Pompeii and Caesar Victories" and "History of Julius Caesar," are each held at \$15,000. Two others are worth \$10,000. These tapestries are located on the ground floor.

Frank Evans will manage the Cecil Jean-Cloé Mayfield show, "Look Who's Here" when it takes the road in August. G. A. Florida will be in advance.

John M. Gregory, former news paperman, is now president of the Bell Telephone Co., at 72 Wall street.

P. Ray Comstock, with his partner, Morris Teitel, is embarking the field for novelties in course of preparation for next season. Not only has Comstock been on the hunt for new stage ideas in this country, but the European market was thoroughly gone over by him on his recent trip abroad. Because of the unsatisfactory results of this search and to encourage newcomers with a hearing, Comstock will each afternoon from 3 to 3:30 at the Princess, see if anyone who has a new line or original effect that can be put to practical use.

Lillian LaFerty, who writes "advice to the bachelors" under the nom de plume of Blanche Fairfax in the "Harmless Twins" company against Alexander Johnson. The suits arose of claims filed with the Equity by members of the "Harmless Twins" show, when it closed abruptly in Baltimore two weeks ago with the greater part of the salaries of company members unpaid.

Among those who filed claims with the Equity were Richard Curtis, Louis Assmann, Chas. Compton, Max Agustin, Louisville Nelson, Malice Martland, Zella Hammon.

Boston charlatans also filed claims for unpaid salary with the Sigma Equity.

When the show closed in Baltimore May 29, it was under bond Johnston was to pay off all salary indebtedness at the Equity offices the following Wednesday, June 2. Johnston failed to make the payments according to schedule and the court action by the Equity followed.

'ANOTHER PROFITABLE SEASON FORECASTED FOR BURLESQUE'

COLUMBIA FRANCHISES JUMP TO \$12,000 AND \$15,000, TREBLE THE PRICES OF THOSE OF FIVE YEARS AGO—CHORISTERS MAY GET INCREASE IN SALARIES AT \$35.

The outlook for burlesque for next season appears as bright as for the season just ended. Big profits were the rule in both wheels, with the biggest money naturally falling to Columbia Circuit producers.

With a mediocre Columbia show drawing down a net of over \$40,000, the rate of Columbia franchise leases is reported to have leaped to \$12,000 and \$15,000, bonus, for next season. Such figures treble those of five years ago. Labor working continuously and at high wages, burlesque figures to participate in heavy box office grosses the same as does vaudeville and the legitimate. Burlesque patronage does not depend on the so-called wage earner class.

WOMEN FLOCK TO SHOWS.

Representative houses in the larger cities playing Columbia shows are drawing increasing percentages of women. At the matinees as high as 60 per cent. women and children are claimed and for the night performances from 20 to 40 per cent.

The burlesque choristers' conditions for next season may find considerable change. The most important is the matter of salaries. The chorister has averaged from \$22.50 to \$25 weekly. But large numbers of chorus girls of burlesque have joined the Chorus Equity Association. Should enough enroll, it is likely next season will find the burlesque choristers paid \$35 weekly.

CHORUS SHORTAGE.

Part of the chorus girl shortage of late was caused by the girls themselves, who are classed as "wise bimbos." A practice among many was to join a show in the West and play the approximate 14 weeks of time from Boston to Washington. They would hand in their notice just before the show started West and return a show just starting to play the East. The idea was to dodge the 14 shows weekly in Western territory.

Some burlesque players have joined the Actors' Equity Association since last summer. The A. E. A. has no province outside of the legitimate field. The burlesque players who joined the A. E. A. were switched over to the vaudeville branch of the Four A's, as were vaudevillians. They paid the A. E. A. were turned over to the vaudeville branch along with the burlesque and other data.

GERARD'S "FOLLIES" CLOSE IN FRISCO.

FAILED TO DRAW IN SPITE OF GOOD NOTICES.

SAN FRANCISCO, June 9. Harry Gerard's "Follies" at the Bayview June 10. Negotiations are under way for the show to play six weeks in Los Angeles.

It received good notices from the local papers but failed to draw. This is credited to a great extent to the Harvey having been badly run down through having played so many different policies during the last two years.

If negotiations for a Los Angeles house are not successful, the company will return East and the local chorus engaged for the show disbanded.

BURLESQUE CHANGES.

The "Burlesque Review" (Jacob A. Jernigan) will be changed to "The Phoenix Review" next season.

E. Theo. Beatty's "Oh Frenchy" has been re-titled "Tallots of 1930" for next season.

Glen and Richards with Waldegrave's "Bentorians" through Pauline Carter.

Monica Redmond, for Reynolds-Krebs.

Harry Hoppe, Union Square Stock this week.

COLUMBIA'S NEW SHOW NOW IN FOURTH WEEK

RECEIPTS DROPPING — \$11,000 FIRST WEEK.

The Cooper show, "Polly Town," at the Columbia, New York, the only new burlesque production playing this summer, is now in its fourth week at that theatre. Last week it did \$9,000. The first week the show played to \$11,000 and the second week \$9,400.

It is said the house must draw \$6,000 weekly to give the show on its 50-50 split of the receipts, a chance to break even.

"Polly Town" is playing at a \$1.50 scale, as against the summer scale last summer of \$1.25, when the Redini "Teek-a-Boo" show was the attraction.

The summer productions at the Columbia suffer more or less from weather conditions. The Redini show last summer ran 12 weeks.

TWO "STAR AND GARTERS."

CHICAGO, June 9. The franchise covering the "Star and Garter Show" (Columbia circuit) expired at the end of this season.

The announcement seems to have caused some confusion here and led to a report the Star and Garter theatre was affected. The theatre is leased to the Columbia Amusement Co. by the Hyde & Behman estate and is in no way concerned in the termination of the franchise of the attraction.

Isay Weingarten held the "Star and Garter Show" franchise, operating on a lease from Mrs. Victor Hyde, widow of Victor Hyde (Hyde & Behman). Weingarten will have an American Wheel franchise next season.

The vacancy caused by the termination of the "Star and Garter" franchise is reported as replaced by a franchise which will be issued to Clarendon & Irons, the Chicago producer, who operate 12 attractions on the American Wheel.

LENA DALEY STARRED.

Replacing the Edmund Hayes show on the American wheel next season will be Lena Daly and Her Kandy Kids.

Mrs. Daley will be the only woman to be starred above the show on the American circuit. It will be under the management of Louis Kraus.

MACK AND SCRIBNER AWAY.

The heads of burlesque, J. Herbert Mack and Sam A. Scribner, were absent from Broadway this week.

Mack is at his summer home at Oceanic, N. J., while Scribner is on a motor trip that will include his home town, Brookville, Pa.

Kahn's Square Closing.

Kahn's Union Square will close for the summer about June 10. The stock policy has kept the house open beyond the usual closing season and it has been getting a strong play to date.

Unwillingness to gamble against the expected hot wave in the rooms for closing.

Clark the Whole Works.

In addition to being starred in Peck and Jennings' "Jazzland Babies" next season, Dan Clark will also write and produce the show.

Others engaged are Alan Vining, prima, and Everett Stone, character.

Pictures in Gayety, Newark.

NEWARK, N. J., June 9. The Gayety, playing American wheel burlesque in season, has taken on a summer policy of daily change pictures. It is drawing business.

AMERICAN STOCK DIVIDEND 10 P. C.

SPECIAL ATTENTION TO ROUTES—RE-ELECT OFFICERS.

The annual meeting and election of officers of the American Burlesque Association was held in the Columbia Theatre Building June 4. The following officers were re-elected for one year, dating from June 4: I. H. Herk, president; George H. Lothrop, vice-president; George W. Gallagher, secretary and treasurer. Gallagher was also re-elected to his present post of general manager. E. Theo. Beatty was elected to the board of directors, replacing George Muller. The rest of the directorate re-elected were I. H. Herk, George Lothrop, George Gallagher, Sam Levey, Warren B. Irons.

A dividend of 10 per cent. was declared on the American Burlesque Association stock.

The matter of routing the shows for next season was discussed but not completed. The routes will be arranged this week.

Special attention will be given to routing the American wheel shows this season, to prevent unnecessary conflicts, such as two Hebrew, Irish or blackface principal comic following each other. As planned, the routes will be arranged so that no two styles of character comedians will follow one another.

BURLESQUE CLUB BENEFIT.

SUNDAY NIGHT, JUNE 10, AT COLUMBIA, NEW YORK.

The benefit of the Burlesque Club at the Columbia, New York, with its gathering of burlesque stars past and present, is to take place this Sunday evening (June 10).

The scale has been set at \$2 with war tax, making \$3.00. At that figure the house can hold \$3,000 full capacity. About \$10,000 will be represented in the program for the benefit.

Up to Wednesday nothing had been published in the dailies that would inform the public of the impending event. It is said the Program Committee was composed of key members of the club.

James E. Cooper and E. P. Kahn are in charge of the entertainment.

The program will be comprised of "The Vampire" scene from "Polly Town," Ed Lee Wright and Oway Martin, Jim Coughlin and Martha Fryer, Fields, Wier and Anderson, Tennessee Ten, ensemble scenes from "Polly Town" and the Union Square Stock Company, Babe La Tour and Sid Gold, La Bergerie, Gene Morgan, Calahan and Morgan, Stella Morrisey and Harmony Boys, Nelly Ward.

Dan Dudy is staging the show. Sam M. Lewis and Joe Young supplied the special lyrics and music and Billy K. Wells the special dialog.

The Burlesque Club had its annual meeting and election of officers yesterday (Thursday). The regular ticket was re-elected without opposition. The officers elected were I. H. Herk, president; James E. Cooper, vice-president; Ben Kahn, treasurer, and Louis Levaro, secretary.

The only change was Mr. Herk vice-president, changing places with Cooper formerly president.

The Board of Governors re-elected him Charles Falke, Joe Dawson, Nat Golden, Phil K. Dalton, James K. Rutherford and Harry Stevens. New members of the board elected were Ruth Bernstein, Sam Lewis, Henry P. Davis, Tom Dudy.

TYLER REPLACES ARLINGTON.

Al Tyler, tramp monologist, replaces Billie Arlington in "The Black Crook," whom the latter featured for a number of seasons.

Tyler's first appearance on the Columbia wheel was with the "Burlesque Review," in which he was used as an added attraction.

REVAMP "JOYLAND GIRLS" BOOK.

"The Girls From Joyland" (American) will be equipped with a new book and production next season. Leo Stevens and Jack Fury are writing the show.

Billy Gilbert has been re-engaged as principal comic.

Tom Henry in N. Y. Until July 1.

Tom Henry, manager of the Variety house, will make his head quarters in the offices of the Columbia Amusement Co., N. Y., until July 1.

AMERICAN TO GIVE PENNANT TO BEST SHOW NEXT SEASON

HERK EVOLVES SCHEME TO STIMULATE HIGH CLASS PRODUCING—AWARD CAN BE DISPLAYED ON STAGE AND PROGRAMS FOLLOWING SEASON—EVERY EFFORT TO KEEP ATTRACTIONS WHOLESALE.

\$2 BURLESQUE "BOOK" IN "STAR AND GARTER"

AUTHOR NOW CLAIMS \$25,000 DAMAGES FROM MANAGEMENTS.

CHICAGO, June 9.

Harry Ashton, an author, has commenced suit against the Columbia Amusement Co., I. M. Weingarten and the Weingarten-Weisberg Amusement Co., et al., for \$25,000 damages, claiming the "Star and Garter" show used certain of his material last season.

Howard Paden, who wrote the "Star and Garter" show, claims he purchased the piece in question, "Miss Get-Rich-Quick," from Ashton for \$4 and that parts of the manuscript were used in the show for less than one week. Paden claims that "Miss Get-Rich-Quick" is on Ashton's regular list of bills for sale at \$2.

Ashton also claims originally on a "moon bit" used in the "Star" show which Paden claims was used by Weber & Fields in their old show, "Whirl-i-gig," and called by them moving pictures on the naked air. Ashton changed the idea to pictures on the moon.

ROUTE SHEETS JETT WEEK.

COLUMBIA AND AMERICAN CIRCUIT ROUTE SHEETS FOR NEXT SEASON ARE BEING PREPARED AND WILL BE ANNOUNCED NEXT WEEK.

One or two changes in the cities to be played are expected.

CORA COHEN MARRIES.

Cora Cohen, who guards the outer portals in the office of the American Burlesque Association, was married last week to a semi-professional.

She has resigned her position.

MARRIAGES.

Brandon Tynan to Lily Callio, "The Purple Mask," New York, June 9.

Sylvester Griffin (musical comedy) and Helen Stanton (semi-professional) of Canton, Ohio, at Canton, June 1.

Walter Fenner (with "Show Me in vaudeville") to Edith Evans, who had been at Taft's No. 1 Pictures in Los Angeles.

Lug B. Morrissey of Burlesville was married to Nedie Warwick May 25 at the Little Church Around the Corner in New York City.

BIRTHS.

Mr. and Mrs. Peter Larson (Lester and Carroll), Rio, Fla., May 21, daughter.

Mr. and Mrs. "Jazz" Edwards, son. The mother is Mrs. Helen Eastwood Edwards, the father is of the stage jazz band.

Mr. and Mrs. Victor Moore, at their home in Freeport, L. I., June 1, son. The mother is professionally known as Anna Littlefield.

Mr. and Mrs. William E. Wolf, June 1, daughter.

Mr. and Mrs. Stern McNally (McNally, Dunn and De Wolfe), May 21, New Brunswick, N. J., daughter.

STOCKS.

Joe W. Payton will reopen with a repertory traveling company in two weeks in Pottsville, Pa. Most of the time in this vicinity will be played over the Eastern Theatre Managers Circuit.

MINNEAPOLIS, June 9. The Standard stock shows this week. It opened last August. The stock company is expected to resume in the fall with Marie Gail, Kenneth Bradshaw and Lucille Hastings held over among those retained from the present group.

IN AND OUT.

Countess Vernon failed to appear at the Royal Monday and Hazel Moran took the vacancy.

Hughie Clark replaced Jack Goldie, all of the American, New York, first half.

The Alls act at the Brighton Theatre after the Monday performances. Eddie Miller alleged a sprained ankle.

SHOWS CLOSING.

"Time in the Wall" closes this week, to reopen on a short run next Sept. 4 at the Shubert, Brooklyn.



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BOOKS AND PERSONS.

What of George Brasson-Howard, mirror of fashion, base and historian of Broadway, hero of a thousand whispered confidences, preacher of Socialism and practitioner of the deep, dark arts of capitalistic sabotage? What of this man of many faces? Is he the breaker of hearts, the accomplished verbal fence among gossips the rouged lips of lovely ladies report? Or, again, has he written "the best short stories in America" as Willard Huntington Wright once proclaimed, to the dismayed resentment of Robert W. Chambers, Rupert Hughes and others mentally occupying the vacuum called literature here? Once more, in "Red Light of Mars" has he written our cleverest play, as Augustus Thomas declared him since, forgetful of his own plays for one glorious moment? We know not. These conclusions are more likely the half truths of wags, wits and siddlers, but even after reading "God's Man," in which Mr. Howard praises Socialism until even Frank Harris bought stronger glasses, enough remains worth while as even a slight examination of his collected works (W. J. Watt & Co.) particularly of "Birds of Prey" will prove.

"Birds of Prey" is a collection of those pages from "The Book of Broadway" which appeared agitation in the "Smart Set." To all his magazine, Editor Wright forsook poetry temporarily for commercial purposes and hymned Brasson-Howard to the broad-and public as "the best short story writer in America," only privately to qualify his praise by saying to be that in America isn't such an accomplishment after all. But in qualifying his praise he took nothing from Brasson-Howard, nor meant to do so. The sentimental leanings of this relative of the Duke of Norfolk and his political preoccupations are not forth in "God's Man," the author's own favorite among his works, to such an extent as to frustrate the best efforts to admire it of those among his friends who disagree with him sentimentally and politically. Among these same friends and critics there are no two opinions about "Birds of Prey," for this book is a classic record of the Broadway that was and never will be again.

The old, old scandals are in it, set down with amazing lucidity to a reality that once existed, for Brasson-Howard has had the gift of reporting with sharp decision and an almost childlike clarity whatever he was interested in enough to examine. Very often he goes little below the surface. His basic philosophy is a compound of sentimentalism and Socialism, but he brings to his analysis (and in the case of the old Broadway it is less an analysis than an indictment) a sugar-coating of romance. While his figures are Melville, real, they are still figures in a story. This trick he accomplishes by exaggerating their characteristics as they stand out all sometimes almost bulge. This is his right. It is a principle of art, and his characters are never as very good or as hopelessly bad as to lose their resemblance to fact and to the originals upon which they were modeled.

It may be objected that his book would have been better as a volume of reprints or setting forth the facts. But this is could never have been. These stories are the glories that never could be told. They had to be "cleaned up." Picturesque names and circumstances only part of resembling what really happened had to be had and set forth in story form, but to all who read and were familiar with the old, glad mind, last stage before the Volstead and the Martians became our mainstay. "Birds of Prey," "Ladymen in Luck," "Under Darkened Skies" and the other stories in his volume will start fact in fancying a place.

THE EQUITY ELECTION.

The Equity election was a farce. It looks suspiciously framed by the administration of the actors' association that has "Equity" as the middle word of its title. The administration's ticket is called "the regular ticket."

Resolutions and rules were passed and made up to the last minute of the election June 4. The resolutions were jammed through by the administration, or some one person or more in it. Poor apparently was expected in the manipulations of the administration that John Emerson stood in grave danger of defeat. He was to have been elected in any way and through any means. In all of the moves made against Willard Lockhart it easily could be read that the intention was to "oust out Lockhart."

The Actors' Equity Association is standing before the theatrical community holds itself up as the ideal of the actor, for equity for the actor as against the manager, and a fair and square deal for the actor. All of those fantasies have fallen down, for the Actors' Equity through its position and attitude in this election (taking the administration as the A. E. A.) did not dare give the actor equity in its free vote. As far as a fair and square deal for Lockhart and those who endorsed him for the presidency, the administration gave as good an exhibition of low-down politics as any ward heelor could have thought up.

Mr. Lockhart should throw this election into a court of equity. That seems to be the only place after all where an actor can ever score an even break. We hope Mr. Lockhart does. He has everything on his side. We do not think there is a legal court of equity in this country that will uphold the injustices practiced against Lockhart with the obvious consent of a dictatorial authority in the A. E. A.

This is being written before the count of the vote has been finished. Almost before it started. It's a foregone conviction Lockhart loses. He could not possibly win against the overwhelming odds of underhanded double-dealing against the A. E. A. membership, and himself. Lockhart owes it to his supporters to have the matter of the election, from its commencement, when the date was changed from May 31 to June 4, to the end of the count of the vote reviewed by a legal tribunal. Throwing aside the legality of the many maneuvers made in behalf of the regular ticket, the equitable aspect and without regard to the moral side would seem to demand that the members of the Actors' Equity Association hold the unalterable right to have defined for them just how far and to what extent the A. E. A. administration may go in their name, to retain its power against the wishes of a majority of members.

We don't believe Mr. Emerson was responsible for the covert actions against his opponent, nor do we think many of the A. E. A. Council were actually aware of what it was all about, but the moves made, continuously, all with the point obviously in view of placing the out-of-town vote, consciously for Lockhart, where it could be "handled," suggests that in desperation one or more men in the inner circles of the A. E. A. concluded to go to the limit to elect the ticket that favored them.

If Mr. Emerson remains in office or can hold his office as president of the A. E. A. we hope he will uphold the office and be president in fact. And we also repeat the hope that Mr. Lockhart will prove to the theatrical world what a farce the election and his defeat have been by taking them both to court, regardless of any "advice" he may receive from his profound friends of the other faction.

THE ENGLISH AND THE AMERICAN ACTORS.

The English are running the American actor. And in America! It must sound as strange as it is true.

The English are even now fighting among themselves who shall be the sole ruler of the American actor. That's stranger yet, but it's just as true.

The English are abroad in their diplomacy, when in a strange land. They have that trait through heredity; they are taught it when kids—told in their public school teachings as children that George Washington was a traitor to England. Perhaps of late years, when the English wanted America to do things for it, that line was taken out of England's public school histories, but it was there. If anyone wants to locate the feeling of the English toward Americans, they can find it in the George Washington teaching the fundamental.

And so the English reason, whether they are statesmen or actors, that everything is fair in "putting it over" on Americans, since Americans own what England should have, like Canada, which it clung to.

The control of the American actor in America is now being fought for by two Englishmen, Frank Gilmore, who wants to run all actors, and Harry Mountford, who disputes Gilmore's pretensions to the variety actor. Both these men are the operators of their respective bodies in the Four A's, Gilmore with the Actors' Equity and Mountford with the Vaudeville branch of that American Federation of Labor affiliation.

Gilmore is not an Englishman by birth, he claims. Says he was born over here and went to England when seven years of age. But he's an Englishman in every other sense of the word through association, and that means quite a deal to those who understand the English as they should be understood by Americans. Mountford says he owes allegiance to no country but where he was born an Irishman in Dublin, and certified he was born an Englishman in England—which is as near the truth as anyone would ever expect to hear from Mountford.

Gilmore is running the Actors' Equity Association. He will say, and the Executive Council will agree, that the A. E. A. Council runs the A. E. A., and that Gilmore is merely the executive secretary. Grant Stewart, who by the way, is another Englishman and corresponding secretary of the A. E. A., wrote Gilmore was the sole director of the strike last summer. If that statement is correct Gilmore was more than the executive secretary whether he is more now or not. But Gilmore is more now. He has the future of the A. E. A. all mapped out, according to his plans, and so intensely mapped out for a Gilmore reign that he does not want Mountford to interfere with them.

Mountford knows this business of kidding actors, though, much better than Gilmore. He has been at it longer. By a sheer stroke of luck Mountford, when the White Hats passed under was able to hold on to the White Hats' A. F. of L. charter. Through that the A. E. A. was obliged to go into the American Federation of Labor. In reorganization Mountford exacted that the former White Hats portion should be all the actors who could not be counted as legitimate or in pictures. That left vaudeville, burlesque and circus for the Vaudeville branch. There it stands at present.

A short time ago Gilmore and Mountford, two Englishmen, toured this country together, as representatives of their respective organizations. They interviewed a large number of people, and while working with were always working against each other. But they worked against each other only for the furtherance of individual strength. Gilmore wanted everybody in the A. E. A.; Mountford wanted most of those in the Vaudeville branch. That may have been brotherly politics and could be joined by the reason in England, where it is perfectly legitimate for the English to jump themselves if they don't butt each other with the American.

Since Gilmore and Mountford returned from that trip, things have been running a bit differently in the A. E. A. There have been more signs of Mountfordism around. Perhaps Mountford talked too much and forgot he was talking to another Englishman. Mountford makes his living talking. He should keep his trade a secret for co-patriots, although it's

difficult to believe anyone who owes allegiance to no country could be called a patriot.

There is a belief Gilmore wants a "closed shop" of the American actor. That is what Mountford always has wanted. So there you have the picture; of one Englishman running the legit actor and the other thinking he is running the variety actor. If there is declared over here a "closed shop" for the actor, how are these Englishmen going to divide them? Who is to be the true Englishman of the American actors?

It means a hellload for Mountford, and may mean the same for Gilmore. Both seem able to make more in this way than by acting. Of course, both have the English actors over here with them. Gilmore is in the lead in that respect. There are more English actors on the legit than on the variety stage on this side. It is simply explained. Most of the English actors came over here because they could earn more in America than at home. That they would work more cheaply in America than the American actors meant nothing to them. The English are for the English always. Put that right down on your tab.

Maybe the actor will yet have the "Closed Shop" in America with an Englishman or Englishmen at the head of it. Who can tell, we may yet see the day the English in charge will decide that none but English actors can work in America. "Let the Americans go away from home to work the way the English have," they may say. And they might say. For the English is for the English.

Pretty sight, that! English running American actors. And the Americans talking about prohibition and 1776! Fine spirit—for the English, who know what to do with it, apparently.

And there's a lot more to be said about it.

FIGHTS AND BASEBALL.

The theatre looks to be facing competition from athletics. The new fight law for New York State will open many clubs, and the lead taken by New York in passing the measure, if it proves as successful as anticipated it will be, may open the road for many other States, now banning prize fighting to relax.

Baseball is old opposition, extending to cold weather only. Sunday baseball in New York so far this season showed its strength as against theatres open all day Sunday. With the Polo Grounds drawing from 30,000 to 40,000 people, in the majority men, Sunday afternoons, no New York city house giving matinees that day held up to its business mark.

With fight clubs, probably many of them, open in New York city and throughout the State, offering boxing bouts, any number of men will divert their evening for that entertainment. The men as a rule and almost without exception who take in the fights are theatregoers. Their evening in a fight club means that they and others who they would have taken will remain away from the theatres. Just what theatres can't be foretold, but the chances are that all theatres will feel it more or less.

New York City will naturally draw, with its 15-round allowed bouts to a decision, the largest matches in the country. This will call for clubs of large seating capacity. Fight promoters say that a fight club seating under 1,000 will have little chance to compete with the contemplated larger arenas in bidding for matches. No information is out as to how many clubs will be licensed, but bona-fide promoters of good reputation who fulfill the requirements of the boxing law, and can show the necessary leases are not apt to be turned down.

With boxing legal and on the level, of 15 rounds or less, without framing, stalling or faking, all of the male public is quite liable to be educated up to the boxing thing. In previous years there were certain fight fans who just had to go while others who might have gone thought there would be something wrong somewhere.

Athletics, in the event prohibition being upheld, may not be strong opposition, but it is going to be very healthy competition for the theatres. Transients who have come to New York with no place to spend their evenings excepting at a theatre, since the country went dry, will shortly be able to use a different fight each evening in town, if they wish to.

MUSICIANS AND MANAGERS.

From the present outlook in theatrical circles the issue of wage increases with the Mutual Protective Association and the managers in Greater New York, promises to reach an amicable settlement. The subject has now been under fire for several months. During that interval a good deal of pro and con has been projected over the various groups arranging matters, so that a settlement may be affected.

It is unreasonable to believe that the contention of the musicians since the higher cost of living has fluctuated beyond their means of production is not justified in a demand that increase. It is equally fair to believe that since the increase of theatre admissions has risen (but not altogether correspondingly) to the cost of living, that the managers will not refuse to grant an increase to the musicians.

The question after all formalities have been concluded reduces itself into one what is a fair increase under the circumstances. In all events and especially significant of the settlement, is the gradual rise in the offer of the United Protective Managers' Association, beginning from 10 per cent. to the most recent offer of between 20 and 25 per cent. The latter rate applies to musicians playing with strictly legit attractions, and the other to musical shows.

Justice Culligan in the Supreme Court last week dismissed the case of Minnie Dublin, the wife of a Brooklyn tailor, against Philip Klein, the son of the late Charles Klein, the playwright and executor of his father's estate. The case was based on an agreement entered into years ago whereby Dublin advanced Klein, Jr., certain sums of money during the time he was a struggling playwright, and in return received an interest in 21 plays which Klein wrote. Mrs. Dublin took exception to the accounting made by Philip Klein and started suit. The action was dismissed because the court held that if our action was started it should have been against the widow of the playwright. Nathan Berliner represented the Klein interests in the action.

Anna Held, Jr., left for the Coast this week to join her attorney Joseph Hartman. It is understood that she will be one of the principal figures in an impending litigation concerning her mother's estate.

Billy Arwell is now looking the Strand. For Dick-Wit, L. I. Private and National. He formerly supplied the Stanley Hall and now has the house for the three days. The policy is five acts and pictures with an eight-act bill Sunday.

The Sampter-Winslow Corporation, capitalized at \$20,000, was formed last week with Alfred H. and Otto Sampter and Max Winslow as the incorporators, although Marty Sampter is a silent but heavily interested partner. While the incorporation papers show its aims to include that of producing and presenting musical shows, dramatic plays, opera, vaudeville, etc., and to lease and own them, the chief purpose at present will concern itself with handling the George White "Scandals of 1919," the road rights of which Marty Sampter controls.

M. J. Schad was elected president and general manager of Carr & Schad, Inc. (Huntington, Pa.), to succeed Claude J. Carr, deceased.

George M. Latimer will be managing the Wagnalls & Kemper new musical production. It opens shortly in Pittsburgh. Mr. Latimer formerly managed for William Pott.

Profusely circulated the report is that Robert Winthrop Chamberlain, ex-husband of Anna Cavalier, the operatic star, will marry for the third time. The prospective bride is also an actress, according to the report, and she is designated as a Miss Randolph, of 147 West 19th street.

BLACKSTONE BUILDER AND BYRON PARTNERS

Producing Play From French
to Open July 26.

Benjamin H. Marshall, the Chicago architect and builder, is to invade theatrical producing. He and Arthur Byron have formed a company for the production of plays and for the building of theatres in New York and Chicago. Ambrose M. (Monty) Miller is the general manager for the new firm, which has taken offices in the Amsterdam Theatre Building.

Their first play is entitled "Transplanting Jean," from the French by Robert de Pier and G. A. de Calvret. Arthur Byron and Martha Hedman are to be co-starred. In the cast will be Richard Barlow, Forrest Robinson, Arthur Eldred, Kathryn Keyes, Halton Thompson, Albert Marsh, Evelyn Chard, Carol Raemusen, Giga Lee, Mart Healey. The play is in rehearsal, and the opening is set for Astbury Park July 26, after which it will go to Chicago.

It is as the builder of the Illinois, Colonial and Blackstone theatres and the Blackstone and Edgewater Beach hotels in Chicago that Mr. Marshall first stepped into theatricals. He later built the Nixon, Pittsburgh, considered one of the finest theatres in the country.

HOPKINS STARS YIDDISH ARTIST

**Ben-Ami Gets \$500 Guarantee
on Eight P. C. Gross.**

Arthur Hopkins will star Ben-Ami an artist he has secured from the Yiddish stage. In a piece from the Norwegian by Even Lange, called "Hansen and Della."

The play was first produced in this country at the Jewish Art Theatre, with Ben-Ami playing one of the leads, and this, it is reported, induced Hopkins to close a contract. Ben-Ami is to receive a \$500 guarantee on an 8 per cent gross take.

The piece is related only in theme to the biblical account of the Hebrew figures moving in the drama. The Greenwich Village Theatre is discussed as the probable place where the engagement will be played.

ZIEGFELD AND SPECS.

**They Bid Four—Ask Eight-Week
Buy.**

The annual clash between Ziegfeld and the theatre ticket agent men seems to be in the offing. The first meeting between the agents and the manager for seats for the new "Follies" occurred Tuesday morning. The agents were asked to submit a proposition. This they did by offering to buy for four weeks and to take seats in four weeks for the period following.

Ziegfeld wants an eight week buy from the start. The prices for the orchestra floor are not set as yet. It is certain the Folly will be seated at one price and not have a division as last season. Whether the price will be \$2.50 or \$1 top is still a question undecided.

KLAW PLANS FILED

Plans for the new theatre which Marc Klaw is building were filed this week with the Manhattan Bureau of Building. It calls for the construction of a two story theatre for the Marc Klaw Realty Company, Inc., of which Mr. Klaw is president. It will be constructed at 20-22 West 46th, having a frontage of 30 feet and a depth of 160 feet, and has been estimated to cost \$150,000 according to the architect, Eugene de Sosa.

WORK AT GARDEN.

Boston June 5
A. Tamm, Wm. W. Shubert's representative here, will manage the New York Winter Garden for the summer.

He will return to the city in August.

Molly McIntyre in "Don't Tell."

The new legit piece, "Don't Tell," which William Morris is importing almost intact from Scotland with Miss Lee, will star Molly McIntyre.

EQUITY HEAD IN CHICAGO OPPOSED HOSPITAL DRIVE

**Hat Scandal Stirs Western City—Keyes Shown to Have Deterred Fund Raising
for Dr. Thoreck's American Theatrical Hospital—Said A. E. A. Was
Not in Sympathy With It—Grabs \$100 in Strange Deal—
Character Being Investigated.**

Chicago, June 9.

A local fistic episode which caused a furor approaching a scandal "broke" this week through a complaint to Aaron J. Jones, head of the committee to raise funds for the American Theatrical Hospital at its recent benefit and drive, against J. Marcus Keyes, representative of the A. E. A., who is proven to have played opposition to the hospital with his efforts in behalf of his actors' club dance, and to have branded the hospital in the following words:

"The Actors' Equity Association is not in sympathy with the theatrical hospital; actors will receive no special benefits therefrom and have to pay for services received; it is a private enterprise being promoted by Dr. Thoreck."

Keyes was, is, and until the next meeting of the Board of Directors of the hospital will be, a director of it.

The affair concerns an ad, gotten by the hospital benefit program committee from H. F. Ernst, a local business man, who contributed \$100 for a page. Ernst now complains to Jones that Keyes phoned him, asking a \$100 ad for the program of his dance, and in his letter to Jones says "Keyes asked it in the name of the Actors' Equity Association for the purpose of building a club house for actors in Chicago."

Deregotary Statement.

Ernst says he told Keyes he had contributed his theatrical quota via the hospital program, and that Keyes then made the above derogatory statement regarding the hospital. The letter proceeds:

"He (Keyes) later called up and modified these statements to a certain degree and suggested that the \$100 be split between the theatrical hospital and the Equity Association, and also stated this would be undoubtedly satisfactory to you (Jones). On the strength of his statement we tendered a check for \$100 with the understanding that the theatrical hospital would accept \$100 payment for the \$100 order."

Aaron Jones and Walter Meakin, chairman of the program committee, say they never authorized any such "split," and Meakin, in a letter to Ernst, so avers. Demand has been made on Keyes to resign the \$100 on that account. Keyes has refused to discuss the matter, saying the \$100 was given for an ad.

Ernst, who is persistent and indignant, then engaged a local investigating company to look up Keyes' authority and received the following report by wire from New York:

"J. Marcus Keyes, officer Actors' Equity Association, information does not warrant contributions. Letter follows."

Following are quotations from the letter:

"Keyes entered into a contract with an unnamed party to conduct an entertainment and dance at Hotel Morrison on May 29, the Actors' Equity to receive 40 per cent of the receipts for lending its name to the enterprise. It is very clear and distinctly a commercial proposition and bears every indication of being professionally promoted. There is no written agreement that the Actors' Fund is to receive 10 per cent of the proceeds of any performance in which members of the A. E. A. perform without compensation, nor that that agreement will not be lived up to."

"It is distinctly brought out by telegram that the Actors' Equity Association of New York, officially or otherwise, will not be sponsors for the Actors' Equity Association in Chicago."

The "unnamed party" referred to was the one who "professionally promoted" the program. His name is Jacobsen and he is a special edition and charity program collector who takes 50 per cent of the gross

receipts for his services. What business Jacobsen drew to Keyes' program was solicited in the name of the A. E. A., which received 50 per cent, gross, of which 40 per cent (of the 10 per cent) went to the A. E. A. "for lending its name to the enterprise."

Keyes' Midnight Dance.

Keyes went so far with his promotion of his midnight dance that, at a board meeting of the hospital benefit, he solicited the other directors, most of them theatrical managers and agents, etc., for advertising.

OFFER \$50,000 REWARD IN THE SMALL CASE

Mrs. Small and Trust Co. Join in Reward.

Toronto, June 9.

A reward of \$50,000 is offered for information leading to the discovery of the whereabouts of Ambrose J. Small, who disappeared December 2 last. Authorization of the offer is made by Mrs. Small and the Capital Trust Corporation. Information should be wired to H. J. Crastall, chief constable.

Police headquarters under date of June 1 sent a printed sheet to the police in every section of the country, which contains the amount of the reward, Small's picture and description of the missing man. All previous offers of rewards are withdrawn.

ANOTHER PRODUCER.

Writer to Spend Picture Profits on Plays.

E. Lloyd Sheldon is to enter the ranks of the producing authors. He has a play which he has written and is going to finance the production of it.

Sheldon has made considerable money lately in the picture field from his writing and is going after the production end of plays instead of being merely satisfied with the authorship returns.

ing for his program. An informal meeting of a majority of the directors was held Monday afternoon and it was unofficially voted to ask Keyes' resignation from the American Hospital directorate at the next regular meeting unless he chooses to withdraw meanwhile. The principal cause are his statements against the charitable character of the hospital and his "trading" for his own affairs on contributions already promised for the hospital, demanding a "split."

Similar methods are being exercised in the soliciting of business for Keyes' paper, "The Actor."

Ernst has determined to make an issue of the matter and has procured statements proving that since the A. E. A. ordered Keyes to remove his slogan claiming his private organ to be the official mouthpiece of the association, business is being solicited in the name of the Equity, and checks have been received therefore made out to the credit of the Equity.

Ernst is a dealer in mail products, wealthy and angry, and he has sent detectives to Louisville to run down information that Keyes' right hand, William Raymond, and that he was a picture operator there. The Simona, vaudeville agents, say he is Raymond and that he worked in their picture booth about 10 years ago. Ernst says he will prove Keyes was not a union man.

GRAFTON SENT TO JAIL.

**Returned to Cincinnati After Order
Dered Out.**

Cincinnati, June 9.

Sent to jail for six months and ordered to pay a fine of \$100 was the gun-touser noted out to Cleveland Grafton yesterday for returning to Cincinnati after having been ordered out of town last year for carrying concealed weapons.

Grafton alleges to be an actor. He is 22 and lives in Cleveland. The arrest was made at the Hotel Monroe by detective who recognized him. His bride cried in court as sentence was pronounced.

Grafton's alibis are said to be Leon Deline, Leon Lorford, Harry Jennings and Robert Fay.

HEAVY TAKINGS BY YIDDISH CO.'S

**Record in Cleveland \$4,400
Gross.**

An estimated gross of \$74,500 were the receipts played to by numerous Yiddish attractions touring the country in their post-season activities. These figures include the week's business ending May 31.

A record performance for takings were set up when the company appearing in "The Rabbi's Melody," at the New Masonic Hall, Cleveland, grossed \$1,400.

This same company in Pittsburgh, Akron, Detroit and Cleveland did the largest business of any of the Yiddish attractions, playing to \$16,000 on the split week, with J. P. Adler in Boston and several cities in New England getting \$12,000. The Jewish Art Theatre Co. in Philadelphia and Newark got away with \$10,000, and the People's Theatre organization, playing East New York, netted \$8,000. Brooklyn gave Thomashefsky \$1,000 on the week, and in Chicago, at the Palace, Leon Blank, starring over a repertoire stock, drew \$1,000.

The Gabel Co. in Toronto, Montreal, Rochester, Buffalo drew \$8,000. In the People's in this city the group went to \$6,500, while at Gabel's here, with Max Weintraub as the star, drew \$1,700.

PAPER FOR LITHOS GOING STILL HIGHER

Big Effort to Get Orders Now.

Theatrical lithographic paper is now 16 cents a pound with the outlook according to officials of one of the best known theatrical printers that it will go to 20 cents after July 1. With the 16-cent price prevailing litho sheets in the usual theatrical editions are averaging 9 cents.

If the price takes a jump of 4 cents on the raw product, it will necessarily make for an increase in the selling price of lithograph material to between 3 and 4 cents.

The lithographers are imperturbably shown with attractions in New York recently closed and prior to a road tour to put their orders in now with the price at 16 cents. If such orders between now and July stand as accepted the increased price is not effective with delivery in or after July.

FREE HAVLIN

**Honeyman Also Acquitted of
Negress's Charge.**

Cincinnati, June 9.

Police Magistrate Alexander yesterday dismissed John H. Havlin, keeper of the Grand opera house, and Manager Honeyman on charge of assault and battery preferred by Margaret Davis, Negro school teacher, who said Honeyman seized her and tried to take away tickets of admission she had.

Havlin, she charged, tried to take a phone out of her hands in the Grand's office when she was phoning a friend about the trouble.

Honeyman denied touching the woman. He said he asked her to return the tickets and he would refund the money. Havlin made similar denial, adding he ordered her from the office, but she refused to leave until her attorney arrived.

The court held Havlin had the right to order the woman out and take the phone away. Judge Alexander said it appeared the Negro had a chip on her shoulder.

KLAUBER'S SECOND.

One of the early productions to come to Broadway next season will be "Scrambled Wives," the second production of Adolph Krauler's on his own account. It was presented out of town for a spring tryout, and reports were favorable.

The show, according to present plans, will hit Broadway during the early part of August.

Locke's "Jimmy, Alice James," "Jimmy, Alice James" is the title of a play by Edward Locke, now in rehearsal with the author in the cast.

Some of the players include M. Gale Haynes, Hubert Dugay, Auriel Lee.

The producers are un-



MISS ELSA MAY
"THE PRIMA DONNA DAINTY"

ELSA MAY, for the past season leading woman with the Fred Steiner "JACK O'LANTERN" Company, pronounced by the press throughout the country as a near future musical comedy star, will devote her entire summer to a voice culture course in preparation for a Broadway production in the Fall, odds by which she is now considering.

Permitted Address: 201 SEVENTH AVE., ROOM 812.

"LEADING MAN" NO MORE WITH KNICKS

Just Plain Actors from Now on in Syracuse.

Syracuse, June 9.
No more "leading man" with the Knickerbocker Players at the Hippodrome. At least, that's the understanding on the local stage, and comes on the heels of the dismissal of the second leading man with the company this season.

When the season started Will Lloyd was billed as leading man. In past years the company has been headed by Minna Gombell and Frank Wilson. The latter was understood to have a half interest in the Knicks, the other interest being owned by Howard Ramsey (husband, in private life, of Miss Gombell). This year Wilson failed to return with the Knicks, and is in vaudeville with Hal Salter, also of the Knicks in past seasons.

Miss Gombell at the beginning of the season announced she would rule supreme, and ordered the company advertised as "Minna Gombell and her company, the Knickerbocker Players." Lloyd received favorable press comments here, but was soon released, and Averell Harris joined the company as leading man. Harris, too, apparently found favor, but suddenly was dropped.

Walter Gilbert is the latest acquisition, and will play opposite Miss Gombell, but he will not have the designation, "leading man." He does not join the company until next week.

Some folks suggest Miss Gombell doesn't like to share applause boos.

HUFFMAN QUILTS AS SHUBERTS MANAGER

Break Comes at "Cinderella" Rehearsals—This Is Final.

J. C. Huffman, for the last 10 years and more general stage manager for the Shuberts, has severed his connection. The break came Monday at a rehearsal of "Cinderella on Broadway" at the Winter Garden, when differences of opinion between the stage director and J. J. Shubert resulted in the former walking out.

According to those who witnessed the incident, it is declared that despite Huffman's "walking out" in previous cases and returning the latest clash is the finish. Tuesday he did not show up for rehearsal, and J. J. Shubert, although suffering from a severe attack of tonsillitis, supervised the direction of the piece before its initial showing in New Haven.

REVELL CASE PUZZLING

New York Physicians Cannot Reach Conclusion.

New York physicians in attendance upon Nellie Revell at the St. Vincent Hospital say they cannot reach a satisfactory conclusion in their diagnosis of her peculiar malady.

Miss Revell was stricken nine months ago, with several operations following. During that time she has been encased in a plaster cast in an effort to renew strength in her spine, which was most affected.

Friends of Miss Revell are arranging to have her case observed by the leading specialists of the country.

Meantime, Miss Revell is in full possession of all faculties and has bravely borne up during her trying times.

"TICKLE ME" STARTING.

"Tickle Me," the new musical show in which Frank Tinney will be starred next season by Arthur Hammerstein, goes into rehearsal June 21. Otto Herbach, Frank Mandell and Oscar Hammerstein II collaborated on the book and Herbert Stoddard wrote the music.

The show opens for a break in tour at Long Branch July 20 and comes to the Selwyn Aug. 2.

MRS. THANHOUSER'S MELO.
Mrs. Edwin Thanouser, wife of the former film producer, in association with her brother-in-law, Lloyd Loew, has written a melodrama, which has been accepted for production by A. H. Woods.

EMERSON ELECTED PRESIDENT OF THE ACTORS' EQUITY ASSN.

Counting of Ballots Still Unfinished—Tellers State Emerson Leading Wednesday by "Decided Majority."

John Emerson is elected president of the Actors' Equity Association according to a statement issued at 2 p. m., Wednesday, by Chas. B. Wells, Chas. Sindelar and Brandon Tynan, the official tellers, following a preliminary canvas of the votes. The tellers stated no definite figures had been arrived at regarding the total vote, up to Wednesday, but that Mr. Emerson had polled a decided majority over Wilton Lackaye, the independent candidate. The tellers likewise stated they were not in a position to announce the exact or approximate vote for either candidate. The tellers' statement forecasts the election of the entire regular ticket.

Because of Brandon Tynan's marriage to Lily Cahill, Wednesday afternoon, the counting of the votes, which started last Friday night, will be discontinued until next Monday. The tellers were busy continuously day and night from Friday last until Wednesday. Complications in the matter of tabulating the ballots, with respect to those entitled to vote, etc., made the counting process a long drawn out affair.

Tellers Issue Statement.

The statement of the three tellers said:

"The council begs to make the following announcement. At the council meeting today, June 9, the official tellers Chas. B. Wells, Chas. Sindelar and Brandon Tynan were received and reported. Mr. Wells announced on behalf of all of the tellers that both candidates for the presidency had agreed in writing to a preliminary announcement regarding the result of the election and that the canvas of the votes showed that John Emerson was elected president by a decided majority. All indications point to the election of the entire regular ticket. The tellers hope to report the complete returns on Wednesday, June 16.

Signed, Chas. B. Wells, Chas. Sindelar, Brandon Tynan.

From an unofficial source it was reported the total vote up to Wednesday was about 5,000. An enormous amount of scratching on both tickets for the councilmen candidate was also reported.

Lackaye Protest Pending.

Lackaye has a protest pending with the Associated Actors' and Actresses of America (Four A's), regarding the legality of the transferring of the June 4 meeting and election of officers from May 31, which automatically placed thousands of Equity members out of benefit. Lackaye has also protested against the legality of the double voting plan, through which members attending the Equity meeting, June 4, who had mailed in a vote from out of town, were instructed to vote again at the meeting at the Astor last Friday. If the Four A's should decide adversely on these protests Lackaye will take the matter up to the American Federation of Labor.

Mr. Lackaye, Wednesday, would not commit himself as to whether he contemplated a court contest or not, stating he wished to advise himself first of the full returns which will not be available until next Wednesday. Meanwhile members of the Equity in good standing, who have not already voted, may continue to vote until the ballot counting is completed.

Charges Against Emerson.

The charges filed against Grant Stewart, by Lackaye, were dismissed last week by the Equity council. Counter charges filed by the Emeritites against Frank Merlin, Wm. J. Kelly and Wm. Lydston are due for a hearing this week. James W. Fitzpatrick, president of the A. A. F. (old White Rule), has preferred charges against John Emerson, the Equity President elect, with the Four A's, on the ground that Emerson stated during his debate at the Astor recently, "I don't believe in the methods in vogue with Fitzpatrick of hitting a manager on

the head with an ax." Fitzpatrick's intention is that the Emerson remarks were derogatory. The case will be heard by the Four A's, of which Fitzpatrick is vice-president, next week.

Mr. Emerson will assume the Equity presidency as soon as his election is officially determined by the tellers.

Meeting Precedes Balloting.

The seventh annual meeting of the Actors' Equity Association, held in the Hotel Astor ballroom last Friday afternoon, which preceded the balloting for the respective candidates up for election for officers and councilmen, was a lively affair, punctuated freely with outbursts of applause, huzzas, cheers and jeers emanating from the participants of both sides. Francis Wilson

called the meeting to order at 2:30 p. m., following a brief announcement by Bruce McRae that the Equity was seven years and nine days old.

In delivering his farewell speech, Mr. Wilson said he could have had a re-election for the presidency if he had desired it. This met with a responsive shout of approval for the retiring Equity president, who bowed his thanks and, continuing, said: "I am stepping down because I believe there is no more fighting to do—but if you should ever need me you will not have to send me an S.O.S. I have always enjoyed a good fight and always will—especially if it's in a good cause. The Equity strike was not won by any one man or two or three men, but by you collectively. I asked you—the rank and file—to stick during the strike, and by God, you did, and I am proud of you."

Mr. Wilson extended high praise to Frank Gillmore, declaring the Equity members should give thanks for having such a capable man as Gillmore for the executive secretary of the A. E. A. This brought another cheering ovation. Departing for a moment from the serious note of his address, Wilson said he was entitled to praise himself—not for any great thing he had done, but because he was one of those few individuals who could not enjoy tobacco smoke, and in attending council meetings of the Equity for the last seven years, he had been saturated with nicotine much to his discomfiture. The salutary produced a laugh, following which Mr. Wilson indirectly brought up the subject of the election contest by stating he did not object to the Equity membership disputing a question among themselves, as it showed a stimulating interest. This, in view of the bitterness of the campaign, produced one of the biggest laughs of the day. "But," Wilson continued, "I do not approve of tortuous criticism of your council. There is a limit to which such criticism should go. Unfounded suspicions and jealousies are productive of more harm than good." The Lackaye followers took this as a direct rap at Lackaye, and loud murmurings of dissent mingled with applause for the speaker.

Wheats Lackaye Again.

Toward the end of his speech, Wilson took another whack at Lackaye when he stated he did not believe the Equity should have a working actor for president. The presidency of the Equity should be a paid office, Wilson said, the same as the practice followed in the I. A. T. S. H. (Stage Hand) and American Federation of Musicians. A working actor, in Mr. Wilson's opinion, might be blacklisted by the managers if holding the Equity presidency. By making the Equity presidency a salaried office this danger would be overcome, according to Mr. Wilson's reasoning. He did not state, however, what action, if any, managers might take against a militant president of the A. E. A. after a working actor had fulfilled his term of office and had relinquished his salary as president of the A. E. A.

No member of the Equity should appear for a benefit for the Methodist Episcopal Church, Wilson said, until the Methodists rescinded their rules against theatre-going. He also advocated better and cleaner dressing rooms for actors, adding he could not understand why architects placed dressing rooms, as a rule, in the most unsanitary part of a theatre. In concluding his farewell, Mr. Wilson said in effect he hoped Equity members would hold their allegiance to the A. E. A. second only to that accorded to their country. Presumably Mr. Wilson meant the U. S. A. but the numerous English Equityites, some over 20 years in America and non-citizens, applauded the sentiment any way. Three rousing cheers were then given Mr. Wilson.

Frank Gillmore next read the call to the meeting following which Mr. McRae moved that Francis Wilson be made president emeritus of the Equity for the rest of his life. The motion was unanimously adopted amid another roar of cheers for

(Continued on Page 14.)

ALCAZAR LEADS IN NASTY ROW

Warrant Sworn Out by Belle Bennett.

San Francisco, June 9.

The leads of the Alcazar theatre stock, Clay Clement and Belle Bennett, are in the midst of a nasty row that has found its way into the local dailies.

A warrant sworn out by Miss Bennett against Clement has not as yet been served, while Clement's attorneys say if Miss Bennett does not retract statements made a libel action against her will be commenced.

The affair started upon the Alcazar's stage, when Miss Bennett, playing an angry kid, grabbed Clement's coat sleeve with her teeth, leaving a rouge imprint. Clement, angered, is said to have then treated Miss Bennett more roughly than the roles called for.

Matters grew more intense backstage when Miss Bennett's father demanded an explanation of the affair.

Rough treatment is alleged by Miss Bennett from Clement on former occasions. It is this statement that brought forth the threat of a libel action.

While the matter remains unsettled, peace may be declared before Clement departs for New York on June 20, when his engagement here ends as planned, prior to the encounter.

YIDDISH SHOWS ON B'WAY NEXT SEASON

Negotiations on Between Bailey and Weinschenker.

From present indications there is a bright outlook for Broadway's being treated to Yiddish dramatic attractions next season, at least on Sunday nights. Negotiations to this effect are now on between Oliver D. Bailey and Victor Weinschenker.

According to the interested parties, the Fulton Theatre may be made use of for the purpose, with the house operating on a \$1-50 basis.

It is proposed playing the Jewish Art Theatre Company there with Rudolf Shilkraut, the German star, at the head.

According to the Hebrew Actors Union, this plan meets with its approval, although it has been declared nothing definite has been done to engage any extra artists for the venture, should the Art Theatre company be inadequate in personnel.

In the event, however, that an artist playing simultaneously at the Art or any other theatre is engaged especially for an extra performance at the Fulton, that artist, according to the new rules of the union, receives an extra day's salary in addition to his regular contract.

CALL OFF "JINKS" DEAL.

Ziegfeld to Have Starred Marilyn Miller in Show.

The deal which would have given Flo Ziegfeld, Jr., the rights to the musical version of "Captain Jinks of the Horse Marines" has been called off. Ziegfeld was to have starred Marilyn Miller in the show, but plans are now being made for other vehicles for Miss Miller.

The musical comedy rights are owned by Joseph Reiter, from whom Ziegfeld had arranged to buy. A feature of the proposition was not accepted by Reiter and the deal was called off. Charles Frohman produced the Clyde Fitch play with Ethel Barrymore. Reiter purchased the musical comedy rights from the Frohman estate.

Reiter retired from production during the war, but now expects to produce the musical "Captain Jinks." It will be his return to the legitimate.

Ziegfeld, however, is still anxious to secure the piece for Miss Miller and may reopen negotiations.

Cohan May Rewrite "Honor."

George M. Cohan's production of "Word of Honor," written and staged by Sam H. Harris, was tried out at the Montauk, Brooklyn, last week. Comment in memo quarters was that the plot is a bit too obvious.

It is understood the piece is to be rewritten during the summer by Cohan.



EDWARD WALDMANN

As "SHYLOCK"

In his special performance of Shakespeare's "Merchant of Venice," Thursday, June 10, at The Playhouse, New York, LAURA WALKER appeared as "Portia."

B'WAY'S SUMMER ATTRACTIONS FEWER THAN LAST SEASON

Hot Spell Last Week Brings Increased Number of "Scratches"—"Night Boat" Makes New Liberty Record—"Gold Diggers" and "Irene" Also Continue Big.

Indications point to Broadway having fewer attractions this summer than last, which reverse the prediction made during the spring. The two-day hot spell of last week "broke" enough weekly statements to bring the managers around to decide on closings. "Scratches" from the list for the next few weeks are liberal in number. Those not definitely marked to stop are running on a week-to-week basis, the notices having gone up to that effect. By July 1 the field will be well stripped for the summer going, and there are not as many attractions as last year being ready to try for summer money. But for the rain of the week and the wholesale closing would have occurred this week instead of being held off for a spell. There was a marked recovery with the weather change and this week started off rather briskly.

There was a quartet of attractions which did not slip last week, they being "The Night Boat" at the Liberty, "The Gold Diggers" at the Rialto, "Irene" at the Vanderbilt, and Broadway's most consistent winner, "Lightnin'," whose run record at the Gailey keeps piling up. That piece will complete two consecutive years in August, and its prospects for a third season in New York are as bright as ever. "Laundry" at the Bayes was little affected by grave business and continues its fast pace. "Honey Girl" at the Casino finished the week to capacity takings.

"Night Boat" Record.

Despite the warm spell, "The Night Boat" last week again broke the Liberty's business record. This attraction reached \$10,000 around Easter time, but last week it shot well past \$15,000. In establishing the figure the holiday matinee starting off the week provided the means. Only the Wednesday matinee was under capacity.

The feature of the current week was the entrance at the Globe of the second annual George White's "Scandals of 1926" and the premiere of "The Fall and Rise of Susan Lenox" at the 44th Street (opened Thursday night). "Scandals" got off to a fine start and went to over capacity for the second night, pulling capacity at the first matinee, with the demand in the ticket offices denoting much strength. With the show in much better shape than the premiere of last season, White is due to repeat his clean-up of last season on the road. It took up the "Follies" time when that attraction was held in New York longer than usual. This fall the White show will precede the Ziegfeld organization on the road, but without that advantage the White attraction's strong tour last season insures a repeat, especially with the new edition considered to be a better offering.

The arrival of "Susan Lenox" was a surprise. The piece is dramatic, being the dramatization of David Graham Phillips' book of that name. That it should be offered in New York on the eve of summer did not meet with concurrence by Shubert executives, but the producers clung for a try. The success of "Not So Long Ago" at the Booth regarded as safe for summer going, may have had something to do with the decision, although the latter attraction is a comedy and something of a novelty.

Next Week's Closings.

Closings for next week already include three of the season's leading successes, "East Is West" steps at the Astor, completing a run of exactly a year and a half. It has been one of the biggest profit getters on Broadway. "Circus" departs from the Hudson at the same time. This comedy started out like a world-beater, but in finishing lamely, having steadily slipped in the last four months. Its low cost of operation however, allowed its producer (George Tyler) an excellent profit. "Buddies" is the other closing.

The closing of "Buddies" makes way for the switch into the Rialto from the Amsterdam of the Wynn show. It was designed as a stop-gap until the new "Follies" was ready, but the show has shown more strength and will try for sum-

mer money. The Rialto is classed as a Shubert house, and comment arose over the Wynn booking. However, there is not a Shubert attraction in sight for the house, and the Wynn show is guaranteeing the Rialtos. "Buddies" had a season of 47 weeks, taking down net takings of approximately \$175,000. The show was in Boston for several months, where it played to big business before coming to Broadway.

This week's closings include "The Son-Daughter" at the Belasco, the show standing up with the class of the season's dramatic pieces, and "All Souls' Eve" at the Marine Elliott. The latter attraction was a disappointment. It drew splendid notices, but failed to attain anything like good business.

Only three new musical attractions are on the June list now. They are the "Follies" at the New Amsterdam, "Cinderella on Broadway" at the Winter Garden, and the Century Promenade, which premiere is to be concurrent with the Winter Garden's reopening. "Bonnie Around," designed for the Bijou, should be ready before the end of the month. July has two musical openings to date, the William Rock revue, coming to the George M. Cohan and the new "Greenwich Village Follies," which is supposed to start in the Village, as the first edition did.

Only Ten Buys Running.

There are only ten buys still running this week and of these two will be discontinued tomorrow night. The latter are the buys at the Century that they have nearly 500 seats a Lyric for "What's in a Name?" The new buy added to the list was the eight week taking of tickets for "Scandals of 1926" at the Globe. The agencies have taken practically the entire lower floor for the house without any return. This means that they have nearly 500 seats a night to dispose of with the demand reported as strong on Tuesday after the opening. The Globe's seating capacity on the lower floor heretofore has been 400 seats but during the week that the house was closed the lower boxes were removed and this increased the floor capacity by 40 seats, making 440 in all.

The agents and the Ziegfeld are holding almost daily meetings to settle on what the buy for the new "Follies" is to be without having arrived at an arrangement as yet. The buys still running are "Not So Long Ago" (Booth), "As You Were" (Central), "Therodora" (Century), "Honey Girl" (Cohan and Harris), "Scandals of 1926" (Globe), "Night Boat" (Liberty), "Gold Diggers" (Lyceum), "What's in a Name" (Lyric), "Old Wynn Carnival" (Amsterdam) and "Laurel" (Nora Bayes).

The cut rate mart held 14 attractions during the mid-week. Ten offering orchestra seats and four for balconies. The first were "His Children's Wife" (Belasco), "My Lady Friends" (Comedy), "Innocent Ideas" (Palace), "The Storm" (44th Street), "Juno Cleopatra" (Garfield), "Clarence" (Hudson), "What's in a Name" (Lyric), "Sign On the Door" (Empire), "Buddies" (Rialto), and "Marmalade" (Elliott). Balcony seats were for "Betty Boop" (Cohan), "Piano Lesson" (Greenwich Village), "All Soul's Eve" (Elliott) and "Scandal" (Albert).

DITRICHSTEIN'S NEXT.

Star Secure Brix's Play, Now Casting.

Lee Ditrichstein has purchased the American rights of "The American Visitor," a three-act drama written by Eugene O'Neill.

Casting has started for the production, which will be staged by Ditrichstein and the Shuberts.

Margot Kelly Leaving "Therodora." Margot Kelly will retire from "Therodora" in two weeks, replaced by Jacqueline Legge, a newcomer to the stage.

DIPPEL IN AGAIN CAST THE "ANGEL."

House and Company Back of Re-trial Over Convention.

Chicago, June 9.—Boosting their hopes on the convention week crowds, the Dippel show, opera and feature pictures, opened at the Auditorium Saturday night for another try, having secured booking enough to float the proposition for another week. The booking came mostly from the east and the Auditorium company.

Dippel's original idea was to put his show over by means of subscriptions, but when it came time to open and the subscriptions had not come in as expected, the show opened anyhow, mostly on faith and hope. The expenses for the week were far in excess of the receipts and it was necessary to pay the company on an apportionment basis. The members of the company, however, with the exception of one man, Arthur Albre, exhibited a lively loyalty, expressing a willingness to take a chance for another week. Then the Auditorium company helped matters along by agreeing to guarantee salaries for another week's run.

The box office prices have been raised to \$2 top instead of \$1, and the 50-cent reservation fee idea has been abandoned. As originally doped, a charge of 50 cents was made for any tickets reserved in advance, but this idea failed to catch on. The prices now scale from \$2 to \$6.

Dippel advertised as an added feature the 15 picked beauties of the "Herald-Examiner" elimination contest for the queen of the Elks at their forthcoming convention, the winner of which will get a Universal Pictures contract. He also issued about 100,000 curtain slips. The energy and perseverance shown by Dippel in the face of a hard proposition to promote and a dismal failure after it opened has been the wonder of local theatredom.

SCOUTING FOR LEADERS?

Brennan Booking One for Boston Symphony in Europe.

The recent sailing of William H. Brennan, business manager for the Boston Symphony Orchestra, gave rise to the rumor in musical circles he is going to Europe with the unexpressed purpose of looking around for a new leader.

When Dr. Kurt Muck and the orchestra parted company, with the former being interned in Atlanta, Pierre Monteux of the Metropolitan Opera Company, was elected to succeed him. He was given a long time contract.

REHEARSE "COME SEVEN"

Octave Roy Cohen's Play Opens at Long Branch.

George Broadhurst is rehearsing a new play by Octave Roy Cohen called "Come Seven," dramatized from the "Saturday Evening Post" stories by the same author. The piece has Gail Kane, Arthur Ayresworth and Earl Fox in the leading roles, with the opening set at Long Branch Monday.

Cohen is probably one of the most prolific writers, and from the boy by various managements of his plays with the outlook for production next season should be the most represented playwright on the boards. One play of his has been accepted for use by Nina Gordish. A. H. Woods has another and Lee Shubert has purchased "The Souvenir."

"COAST'S PRETTIEST GIRL."

Natalie Kingston, reputed to be the prettiest girl on the Coast, has been placed in Rufus and George La Maitre's forthcoming "Broadway Brevities." Miss Kingston has been appearing in Taft's, San Francisco. She is a bronx type, is said to be but 17 years of age, and is a specialty dancer.

SULLIVAN IN "MAGIC MELODY."

Vincent Sullivan has been placed under contract by Wilner & Rosenberg for next season. He is to sing the lead in "The Magic Melody" for two months at the opening of the season and later is to appear in their new production "Three Kisses."

Sullivan recently returned from London, where he sang the lead for two years in the "Lilac Dressing."

DUPONT AND ASTOR ESTATE IN BATTLE FOR HOTEL PROFITS

Powder Man Regarded as Radical Interloper—His Properties on Rialto to Be Fought From Better Vantage Ground—Astor Hotel May Also Become Office Building.

O'HARA SUES VT. HOTEL FOR \$4,000

Alleges That He Was Publicly Refused Lodgings.

Burlington, Vt., June 9.

Piako O'Hara has brought suit against Charles H. Stafford, proprietor of the Putnam House in Bennington, Vt., for \$4,000. The hotel furnishings have been attacked.

O'Hara alleges that on the night of April 1, 1926, he went to the hotel and that Stafford publicly refused to give him lodgings.

This action greatly humiliated plaintiff, who believes his feelings and reputation were damaged to the extent of \$4,000.

BELASCO REHEARSING.

Frances Starr To Be Starred in "One."

David Belasco has started rehearsals on his second new show for next season. It is to be given a summer showing late in June or early in July. The play is called "One," written by Edward Knoblock. Frances Starr will be starred and the piece slated for the fall at the Belasco theatre.

Belasco first try-out "Call the Doctor" is considered a success, the try-out being one of the most successful the producer has had in years. His business at Washington was the best of any new Belasco play tried there. "The Doctor" may open at the Lyceum in the fall, dependent on the length of "The Gold Diggers" run.

JUNE ELVIDGE IN SHOW.

Engaged by Lederer for New Herbert Piece.

June Elvidge, picture star, has been engaged for the legit by George W. Lederer and will be featured in a new musical show by Victor Herbert which Lederer will produce between now and July 15.

Miss Elvidge was in musical comedy before she entered pictures, having been the prima donna of the "Taming Show of 1914" at the Wintergarden.

Johnny Dealey is another Lederer engagement.

HARRIS CHANGING NAME.

The Harris Theatre, which goes under control of H. H. Prasse July 1, is to be renamed. The house may be called the Prasse, though the manager is also considering another theatrical name.

It originally was the Low Fields, passing to several owners with resultant changes of name. The theatre has been longest known as the Harris. For a season it was known as the James K. Hart.

"BUD" FOR "BUZZIN"

Another "society bud" from the hinterland is due to arrive in a Broadway revue this summer. The show is "Buzzin' Around," which Will Morrissey is preparing and slated for the Bijou.

The girl is Rita Lewis of Salt Lake City. Miss Lewis will be the cast to be featured by Elizabeth Burke.

"DADDY DUMPLINS" TO OPEN.

Toronto, June 9.

"Daddy Dumpling" is rehearsing and will open next Monday at the Herne Alexandra. The piece is by George Barr McCutcheon and Earl Carroll. It will be produced here by Edward H. Robins.

Tom Wise will head the cast. Among the others are Edward H. Robins, Reina Caruthers, Robbie Ling, Graham McNamee,

The interests fronted and led by General T. Coleman Dupont and those represented by the Astor estate, represented in chief in this country by W. Vincent Astor, are squaring off, apparently, for a battle to a finish to see who shall rule and gather in the choicer from the hotel business in New York. The Dupont crew are radicals, so far as real estate values in New York are concerned, and the Astor estate people conservatives.

General Dupont led with his right a long time ago when he took hold of the McAlpin, continuing General Manager Doomer in command. He followed this up by buying in the Waldorf. So far all was relatively peaceful, and even his acquisition of the Claridge in the Broadway district occasioned no particular alarm. Then he began buying up smaller properties all through the same district, ending with his acquisition of the Woodward on Automobile Row. He is combining with the Claridge, also the former Metropole and Wallach's. This does not begin the list of his holdings. He is enlarging the Woodward and rumor connects his name with a big project in connection with Retzweber.

Regarded as Interloper.

On the whole, the Astor people probably regard General Dupont as an interloper. One of the greatest financiers on this continent, perhaps the most fascinating and aristocratic of all the great industrial magnates of the present generation, his tall, athletic figure is not unknown to the night life of Broadway. Born of the great French Dupont de Nemours family, the lords of Wilmington, Del., where their powder works have earned them international fame, he went as a young man to the Massachusetts Institute of Technology, and after a career as an engineer reorganized the powder works and then sold his interest or a great part of it.

Coming to New York, he failed to get support or encouragement for his scheme to build the Equitable building, so he undertook that \$16,000,000 project alone, and, what's more, he put it through successfully.

Whence his interest in hotels is a question. Probably he regarded the investment as the best of conservative investments in these times, with railroads and industries heavily subject to government regulations and railroad disputes. At any rate, he began buying, and before the Astor estate realized it he was walking all over their preserves, while they regarded his activities with a very bilious and unsympathetic eye.

Aster To Be Changed?

Their scheme to beat him is just beginning to appear to the eye in part, if not all, of its true proportion.

They saw that they would lose in a price war if they attempted to undercut him on their present camping grounds. The result has been the scheme to convert the Knickerbocker, Belmont and Manhattan into office buildings and so get the full value of their property from less variable sources than hotel in the hotel business.

Now it is understood that the Hotel Astor, too, will be converted into an office building and the ground floors let for store purposes. What theatrical interests are scheming to find out is the locality in which the Astors will now favor the location of hotels. Wherever they do locate will be good building ground for picture theatres eventually.

All available information points to the selection of the Columbus Circle district, the upper Broadway section leading up toward and to the Avenue, including sections of West End avenue and along Central Park West, where the Majestic is now doing a thriving business.

New Joins "Whirl."

Nan Halperin joined the "Century Midnight Whirl" Monday, June 3, opening at the La Salle, Chicago.

MECHANIC OBJECTS TO REHEARSALS

Prevents Him Concentrating
on His Work.

San Francisco, June 9. When Jefferson De Angelo was rehearsing new people for the "New Bostonians" on the stage of the Te Liberty, Oakland, Charlie Blair, the master mechanic, arrived disheveled on the scene of action to inform him that the rehearsal must stop at once. "What?" exclaimed De Angelo.

"You heard me the first time. I've stood all I'm going to. It is absolutely impossible for me to concentrate on my work with you people shouting about the stage," responded the master mechanic.

"But we must rehearse to put on the show," said De Angelo, with a desire to laugh.

"All right, Rehearsals if you want to. But while you're at it you might as well build the set. I won't do it," was the ultimatum of Blair.

An equitable arrangement was effected whereby the master mechanic can concentrate between songs and peek while the songs are in progress.

ORGANIZING SHOW.

San Francisco, June 9. Dr. Maxine De Gruy, former orchestra leader at the Pantages, is organizing a musical comedy show. The principals so far engaged are Tom Kelly, Claude Kelly, Madeline Rose, Lorenz Gillette, Harry Hume, Hazel Marshall.

It will have a chorus of eight girls. No announcement has been made as to where the show will open, but it is understood negotiations are on for a house on Market street.

HARRY GIRARD, ORGANIST.

San Francisco, June 9. Harry Girard will leave his act, "The Lock of a Totem," when it reaches Los Angeles. Girard will become organist at the new Pantages theatre there.

His wife, Agnes Calo-Brown, will continue with the act until it reaches the East, from which place she will return to Los Angeles after securing some one to replace her.

FISHER GETTING IN SHAPE.

San Francisco, June 9. Harrison Fisher is spending several weeks here to work on some outdoor pictures.

The artist has been a frequent visitor at the theatres, and told newspapermen that San Francisco girls are the most beautiful type of woman in the United States.

TURLOCK THEATRE ROOF GAVES IN.

San Francisco, June 9. The roof of the new Turlock Theatre at Turlock collapsed last week. It will require at least six weeks to be repaired.

The ceiling gave way late at night after the audience had left.

"BOOTLEGGER'S" OPEN.

Business for Oakland Week Fair—On Tour.

San Francisco, June 9.

"The Bootleggers," the newest production of John J. MacArthur, opened at the Te Liberty, Oakland, last week and this week started on an indefinite road tour. The offering is a second edition of the show of the same name, in which Tom Kelly and Jim Fest were starred recently and which closed because of the illness of the stars.

Gilbert, Harris and Sheridan are featured in the present show.

"The Bootleggers" is a farce comedy with music, composed principally of hits including many old pieces of burlesque and dealing with prohibition. Of the comedians, Sheridan as a Britisher is by far the best. Gilbert does an Irish straight, and Harris has a pose character. Jean Kirby and Lorraine Wren were also regarded as ingenues.

Business for the Oakland week was only fair, but "The Bootleggers" is a good title for the one-nighters, where the first edition did a good business.

BIG THEATRE SLUMP.

"Friendly Enemies" Drowns \$21,000 for Three Weeks.

San Francisco, June 9. Business at all the theatres since the middle of May took a big slump, as is usual at this time of the year out here, and naturally Barney Gerhard's "Follies of the Bay" could not have selected a more inopportune time for their opening at the Savoy, which took place last week. It is extremely doubtful if Gerhard's burlesques will complete their scheduled eight-week engagement at the Savoy, as the first week's business was very disappointing and prospects for it picking up are not very bright.

"Friendly Enemies" with Louis Mana, closed a three weeks' run at the Curran last week, with proceeds about \$31,000 for the entire three weeks at \$230 top.

"Clarence," at the Columbia, finished a fortnight's engagement last week, averaging slightly under \$7,000 weekly.

The vaudeville and picture lounge also felt the slump.

'FRISCO NOTES.

San Francisco, June 9. Al Jolson left last week for a brief visit to the Catalina Islands.

Brady Kline is now appearing at the Alcazar after 104 weeks with the Virginia Bittinge stock at San Diego.

Roy Stephenne manager of the Pantages left last week for Los Angeles to confer with Alexander Pantages. He motored down with his wife, Peggy Laney, vocalist for several publishers here.

Will King with his wife (Mildred Starr), will leave for New York following the close of their engagement at the Casino next week. It has not been decided where King will go following his vacation. The "Privilites" engagement, opening June 26 is for four weeks at \$2 top.

Anna Lane, a small street near the theatrical district, is rapidly becoming the gathering place of one end and "The Dungeon" on the other, professionals congregate after theatre supper.

Walter Kiskok will be ahead of "The Bootleggers," while Milton K. Smith is manager with the show.

Al Bruce has replaced Eddie Gilbert at the Columbia, Oakland.

Former Poppin' Edward Quinn and J. Hubbard Daffey will be in the "New Bostonians."

To Liberty, Oakland will close for redecorating during July.

Jerry Ross has been engaged for the show at Joyland Park, Sacramento.

Harry Lancaster returned to vaudeville after an absence of four years, opening at the Orpheum, Oakland this week.

AYRES ALCAZAR LEAD.

San Francisco, June 9. Dudley Ayres is due to arrive here this week to become the new leading man at the Alcazar, opening June 27 in "A Prince There Was." He has never appeared here.

Clay Clement closes a six months' engagement as leading man following the production of "Johnny Get Your Gun," and will return to New York.

MAITLAND CLOSER.

San Francisco, June 9. After a successful season of producing some of the higher class comedies and drama the Maitland Playhouse closed for the summer last week.

The little theatre catered almost exclusively to a select share of people.

Augment "Privilites" Chorus.

San Francisco, June 9. The chorus of "Privilites" is being augmented for the Casino engagement, the Hause & Amherst Agency having sent several girls to join the show at Salt Lake City this week. Lorraine Wren was also engaged as ingenue.

Left \$30,000 to Helen King.

San Francisco, June 9. Helen King, with Te Witt Young & Co. (vaudeville), was notified by wire during the final engagement she had been left \$30,000 by the death of an uncle at Denver.

OPHEUM.

San Francisco, June 9. Bertwell Browne was unable to appear at the Orpheum this week due to rheumatism but his bathing beauties, headlined with Evelyn McFarlane, outshining Browne in the "Dances of Jezebel." The act with its effective stage hangings and classic bathing girls parading prettily costumed made an excellent impression despite Browne's absence.

The Browne Sisters' accordion selections received the heartiest applause. Albert Lloyd and Clay Crouch registered big laughs next to closing with their new and familiar routine being most effectively put over with Crouch an ideal partner.

Phenomenal Peeler with Penny Fields, Sam Miller and Gene Cass, although a belter succeeded admirably in holding in the entire house closing the show, and aside from Miss Bradley's personal success and the clever work of Fields, Sam Miller registered with "Mammy's Arms."

Henri Scott's excellent voice again won big favor offering some new selections this week. Ned Norworth, assisted by Evelyn Wells, proved an extremely popular belter, his clever nut stuff hauling down the applause hit in fifth position this week.

Ernest Anderson and Majorie Durt provided good laughs in a domestic skit. George Fox and Zella Ingraham were in second spot with a good routine of comedy numbers which were neatly and cleverly delivered by a classic appearing team. Texas and Walker received good applause for efficient speedy juggling, opening the show. Jack Josephs.

LOWE'S CASINO.

San Francisco, June 9. An evenly balanced bill, with the Kincaid Kittens a pleasing feature in the vaudeville section, made a smooth and entertaining show despite it was up to Conrey and O'Donnell to hold up the comedy end. The team billed as the "parrot postman," in blackface and straight in the position preceding the King show, supplied enough laughs for any five-act bill. They have good talk which they put over like a couple of real artists. As a black-and-white team they are the best to visit this house in some time. The Kincaid Kittens are composed of four men and five women, who in kits presented a usual Scotch routine of songs and dances. A couple of Scotch character numbers by one of the men and the hand were the outstanding numbers, with the lone drummer girl receiving the most attention. The women, leading in the ensemble singing, hoisted up on the higher notes, possibly through suffering from cold. Otherwise the Kittens pleased all the way.

Mayo and Nevin did very well with song. They included what is announced as a burlesque imitation of various characters, singing patriotic ditties, which is good for laughs. The female member is at the piano for some of the numbers and displays a powerful soprano. Grace Leonard does male attire following her first number, a French song. She makes a good-looking boy in all the suits worn, changing in view of audience behind a special curtain. King opened with juggling. A dandy little opener for any bill. The King show closed.

PANTAGES.

San Francisco, June 9. The meritorious show at Pantages this week was slowed down by stage waits due to the show containing too many full stage acts. "The Talking Way" closed the show thereafter. It is followed with a couple of men and half a dozen girls in a unusual nature on moving. Only moderately received. Willa Holt, Waterfall in a pianologue containing comedy and serious talking numbers won by good appreciation. Walter and Mandy Walters registered a strong hit with the best ventriloquist offering seen here.

Nevine and Gordon pleased with a neat arrangement of talk and songs and good dancing. Carleton and Dick Lewis opened the show with a rather pretentious presentation singing offering. Their operatic and jazz song belted to big applause. Alrene and Johnson drew good laughs and held the interest throughout with their dramatic comedy playlet cleverly presented. Jack Josephs.

LOWE'S HIPPODROME.

San Francisco, June 9. At the Hippodrome, Walton and Marshall, a mixed team, opened very well with a show that satisfied "The Horse Hunters," in which the girls' beautiful hair plays an important part. Fair results were obtained from talk and songs. The

EMERSON WINS.

(Continued from Page 13.)

Wilson, who responded with a brief speech of thanks, stating the only president emeritus he knew of was President Elliot of Harvard. Mr. Wilson had evidently not heard of the L. A. T. S. E. conferring the honor of president emeritus on Chas. C. Shay at the Cleveland convention recently.

Gillmore then read the treasurer's report in the absence of Treasurer Richard Purdy, who it was announced had to attend several directors' meetings and could not be present. The Equity April 26 had net assets of \$116,700, represented by \$19,961.92 in cash and \$96,738 in government securities. The Equity also has \$3,000 invested in New York State and city bonds. Other assets, such as furniture, office fixtures, etc., total \$11,144.54. Gillmore during the reading of the report stated there was a robbery at the Equity offices May 29 and a metal box containing vouchers and \$295.42 in cash stolen.

Report of Activities.

Following the adoption of the treasurer's report, Grant Stewart, corresponding secretary, read reports of the activities of the A. E. A. as regards membership for the years 1919 and 1926. There were 4,659 new members admitted up to April 30, 1926. 95 reinstatements and 200 resignations. The membership is now 8,452.

Francis Wilson then took the floor and announced election of officers were in order. Before appointing Chas. Wells, Chas. Hindler and Brandon Tynan as tellers to count the votes, Wilson asked if there was any discussion desired concerning the election. With reference to this Mr. Wilson advised that campaign matter be eliminated and the speakers be limited to a reasonable time.

The question of discussion was then put to a vote, and it was decided there be none. At this juncture, however, Willard Lockhart appeared at the left of the platform and, speaking from the floor, uttered a protest against members not paid up to November 1 not being permitted to vote. Mr. Lockhart explained how the annual meeting of the Equity would have been held on May 31 but for the adoption of an amendment to the A. E. A. constitution May 17, which fixed the annual session June 4. The changing of the date of the meeting had automatically placed hundreds of members out of benefit. Mr. Lockhart explained who, if the election had been held May 31, through having their dues paid to May 1, would have been accorded the privilege of voting. Mr. Lockhart also stated double voting was illegal, despite any opinion ventured by ex-Vice-Chancellor Lane to the contrary.

Double Voting Reference.

Lockhart's reference to double voting was occasioned by a lengthy typewritten opinion written by ex-Vice-Chancellor Lane of New Jersey and adopted in the form of a resolution by the Equity council at a meeting June 1. The gist of the Lane opinion, which was so compli-

good hard shoe dancing, however, won real applause. Murray Leslie registered strongly with a comedy number and some laughs for old gags.

"The Owl Girl" is a tableau above the average with Adams' clever and versatile comedy work which guaranteed its success. Fields and Kehren, a male team with talk and songs and semi-jest stuff scored high. Pauline Bros. held strict attention closing the show. They did exceptionally good work with hand lifts and balancing gracefully offered. Jack Josephs.

cated it required more 30 minutes and countless questions and answers to explain it, was this: If a member of the Equity had voted by mail from out of town previous to the election June 4, and said member attended the meeting he (the member) must vote again. In the event that any member who had voted previously by mail from out of town attended the meeting June 4 and did not vote the mail vote would not be counted. The vote at the meeting was the only one that would be counted. All persons attending the meeting, according to the Lane opinion, must vote. In order to check up all members attending the meeting each member on entering the lobby June 4 was called upon to sign his name in a book before being permitted to enter the meeting proper in the big ball room. Lockhart quoted five sections of the Equity constitution in support of his contention that double voting, notwithstanding the Lane opinion, was illegal.

Matters went along smoothly enough, however, until Lockhart entered a protest against John Emerson's eligibility as a candidate for the Equity presidency on the ground that Mr. Emerson was not and had not been an actor for several years. This brought a storm of hisses and groans from the Emerson partisans, which the Lockhart supporters succeeded in partly swilling out with cheers for the independent candidate. The hissing continued from the Emerson faction, and Lockhart was forced to stop speaking and ask for fair play. A remark by Lockhart that the hissing usually came from geese and snakes brought renewed disorder from the Emerson bunch, and Wilson, addressing Lockhart, requested him to confine himself to the subject in hand. When Lockhart had finished Wilson said due note of his protest would be taken up by the council.

Frank Sheridan, speaking from a seat in the middle of the house, then asked for a point of information. Sheridan had voted from Baltimore and he wanted to know if he must vote again. Wilson did not hear Sheridan at first, and there was some question as to whether he should be recognized or not. The question was put to the meeting, and it was decided that Sheridan should be allowed to have his say. Finally Paul Turner, Equity counsel, was called upon to explain Chancellor Lane's opinion. Several others demanded to have the complicated voting thing explained to them, and Turner obliged amid considerable objection, which apparently came from the Nonmembers, who wanted to rush matters through.

"Nothing Put Over."

Gillmore then took the floor and said no encroachments had been made except in a constitutional way. The reason for the double voting thing, Gillmore said, was because of difficulty in construing the constitution.

(Continued on page 27.)

"MY CELLAR"

A Bit of Bohemia in the Heart of SAN FRANCISCO

AT THE GRIDDLE

Waltz, Hot Fudge, Ham and Eggs, "Dumb Cuckoo"

68 EIGHT STREET, Above Powell

SAVORY RESTAURANT. Atticado.

SAVOY THEATRE

IN THE HEART OF SAN FRANCISCO

Barney Google's "Trotter of the Day"

Now Playing

Write or Wire for Box Seats.

SAMUEL B. GREENMAN, Mgr.

THE DUNGEON

A Bit of Montmartre Transplanted in California
Subterranean Prison with "Traverses" in Service
AL C. FERNER, Master of Prisons

47 Anna Lane—Ellis, above Powell

SAN FRANCISCO

A. C. BLUMENTHAL & CO., Inc.
REALTY BROKERS
SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

56 SUTTER STREET

SAN FRANCISCO

SCENERY BY EDWIN H. FLAGG STUDIOS

CHICAGO MUSICIANS ASK \$78.75 MINIMUM

75 Per Cent. Demand Puts Leaders at \$131.

Chicago, June 9. A demand has been declared by the Chicago Federation of Musicians, accompanied by a threat to walk out of all theatre orchestras June 27 in this territory unless the raise is met.

A compromise has been offered by the musicians' association. The musicians ask a 75 per cent. minimum increase—from \$66 a week to \$78.75 a week for players and from \$75 a week to \$131.25 a week for leaders. The average local orchestra is 18 pieces, and the new estimate would make an average cost of \$1,200 weekly for orchestras.

ENTRANCE TURNS TIDE.

Randolph's Passageway Almost Next Door to State-Lake.

Chicago, June 9. The new entrance to John Lincoln & Schaefer's Randolph, the Randolph street picture house, has turned it from a loser into a winner.

The rest for the State street entrance is \$16,000 a year. The house seats less than 700. The cost of re-building was about \$30,000.

The new passageway puts it almost next door to the State-Lake and across the street from Hansen & Katt's new Capitol.

RAZE G. O. H. OFFICES.

Nine-Story Structure to Replace Old Office Building.

Chicago, June 9.

When Cohen & Harris pull down the historic Grand Opera House to replace it with a new theatre, the old office building will be raised and a new nine-story structure erected. Since oldest Chicago days the G. O. H. offices have been almost exclusively the headquarters of music firms and legitimate theatrical agencies.

PALACE USHERETTES OUT.

Chicago, June 9. The colored girl usherettes at the Palace struck Thursday night. Fifteen minutes before the doors were opened they waited on Col. Roche, the manager, and said they would not work unless raised from \$12 to \$15 a week. He denied the demand. They walked out.

With the aid of other houses employing the audience found its way to the matos. The girls are not allied with any union and their places were filled Friday by new ones.

HOWE GETS AUDITORIUM.

Chicago, June 9. Lyman J. Howe's Canadian and Brazilian pictures have leased the Auditorium for three weeks beginning Monday, displacing Dippes' opera-film stunt. The rate will be \$5 and 10 cents, continuous.

Two Shut for Summer.

Chicago, June 9. The Lincoln and American (Orpheum), Inc., have just closed for the summer.

PALMER HOUSE NOT FOR THEATRE SITE

Store Gets 15-Year Lease on Valuable Property.

Chicago, June 9. The Palmer House, one of the most famous and most expensive theatres ever planned but as a result of financial difficulties, after a 15-year lease has been taken for a short time to take up the State street extension to the theater on which building has begun. The lease entitles to move around the corner to Monroe street.

Henry W. Hart, the right hand of Ted, his daughter to the influence for more than 20 years. The new arrangement demands what was the former Palmer House bar.

This is built to \$1,000,000 largely made to secure the property for a hundred and fifty thousand dollars.

SWITCH TED LEWIS.

Police Put Thumbs Down on Lafayette—Edwards Gets Band.

Chicago, June 9.

Ernie Young announced Ted Lewis and band to open the cabaret at the Lafayette last Saturday, but the police refused to stand for it. The downtown captain has a grudge against two Frenchmen who own the place and says he will allow no entertainment there.

Lewis was then booked by Young to open at Edwards Gardens June 14, each night before and after the "Greenwich Village Follies" performance.

NOTES.

Chicago, June 9.

Helene Schatz and Henry R. Sanders of the Dippes' ballet at the Auditorium closed and were married.

The Estate of the late William ("Smiley") Corbett, owner of the Lamb's Cafe, is \$25,000.

One of the three picture censors of Chicago must be a woman, according to the latest draft of the proposed amended ordinance.

To Mr. and Mrs. Maurice Stern, daughter of Mr. Stern is connected with the Chicago office of the Remington company.

The Robert Sherman Stock closed at Port Williams last week. The company had a long run, headed by Dorothy LaVerne.

Harry Gordon has signed as advance manager for "Jim's Girl," one of the Julian Amusement Co. enterprises. The show is headed for the Coast, under the auspices of the American Legion.

John Dill has joined the 154th Wilson Stock at the Orpheum Racine Wyo.

Hil Daly of the "French Follies" has joined Dave Krause, of the Olympic, New York, as manager and producer. Lena Daly, Hil's wife, will be featured.

RITA GOULD OUT.

Chicago, June 9.

Rita Gould, after being heavily bitten toppling the Marigold Revue (cabaret), severed connections with the enterprise Sunday, owing to differences with the management.

DALE COLOSIMO, MANAGER.

Chicago, June 9.

Dale Winter Colosimo the bride-widow of the murdered cafe man, who renounced all share in his estate to prove she married for love is managing the cafe.

She formerly was its actress star.

"VILLAGE" LEADER ELOPS.

Chicago, June 9.

Ernest Golden, musical director of the "Greenwich Village Follies" closed to Crown Point, Ind., Friday, and married Virginia Curtis of that company.

At the Saturday matinee James Watt made an announcement and (spouse) and his bride had to take a bow.

FLO JACOBSON, PROF. MGR.

Chicago, June 9.

Maurie Ritter of the Irving Berlin professional office returns to New York to work at the home station, and Flo Jacobson, veteran song passenger, becomes professional manager, the only one of her era here.

Maybell Dresses Revue.

Chicago, June 9.

Maybell (Lily) took the real Marigold show costume contract, amounting to over \$1,000, agreed the latest hold.

BALLARD-ESBERG WEDDING

Romance of Treasures' Club Culminates at Alter.

Chicago, June 9.

Edith Ballard was married to Arthur Edwards in the same room at Hotel Sherman Monday afternoon. Edith Ballard was originally treasurer of the Treasures' Club, now Treasures' Club, Mrs. James Farnham and Arthur Edwards. The groom is a brother of Mrs. Charles Farnham, also was America's first

Miss America and a leading

PALACE, CHICAGO

Chicago, June 9. Anna Caruso, the old blonde fox, subtitled a new meeting about Presidential nominations. Considering that the President is being nominated a few blocks away, that idea might be declared somewhat timely. She hit the Monday matinee audience right in its funny bone and swept into a gaily hit. When she said that if Roosevelt had lived there would have been no need of a Republican convention—well, use your imagination. It looks, spirit and general "form," the durable Anna was juvenile and sprightly. Anna was easily outdistanced this bill. Walter Leopold, her successor, becoming more and more an assistant rather than an accompanist, stepped right with her.

It was a muggy June afternoon. But it was a snappy bill, and the house woke up early. Pat and Julia Levole performed their wro amazement to a substantial hand. Brent Hayes tickled his banjo for jazz and melodies and got over turbulently. Herbert Asbury worked very slow. Assisted by Ray Dietrich, he set a few ruffles that the house muffed and really gathered nothing until his first two parades, following Dietrich's straight singing of the songs. He was in soft then, but came back with a very monkey burlesque on "Hoof of No Man's Land." too old a song to have in, too sweet a song to mark, he went off flatter than flat.

Miss Caruso lifted the house to the hilt, and Coral Melonette and Edna London found a receptive bunch. Miss London is fine, tall and lanky, outshining Charlotte Greenwood. She is an ad lib clown, using the kind of comedy which is great if it gets over and awful if it misses. Here got over here. She is good looking and comical. She smoothed the straight Melonette girl about 30-35, and when the team departed it took a rattling hit to the dressing room.

Louise Hirrel, the soubrette, hanged his "groot" stuff over the center fold fence. Then Lou Dorkstadader came with a "For President" monologue that did not conflict with Miss Caruso; neither did her delivery, he got it nothing and had no ramifications against the house. For a surprise he pulled a man made up to look like President Wilson. That wasn't so forte. Rita Marie and her company closed in an artistic, showy, rapid run of dance, music and song that held the house in solid. There was a wide variety and strong ensemble of instruments, and Miss Marie, as a director, is authoritative and impressive. She is a keen show-woman. She did best to the impossible here, closing a show, following a short bill, in warm weather, and keeping them seated and making them like it.

MAJESTIC, CHICAGO.

Chicago, June 9.

The Monday matinee attendance was considerably below the usual, possibly due in part to the opening of the G. O. H. convention. Kitty Gordon's name heads a list of exceptionally good acts here this week, starting with Holly, Rogers and Hully, who, attired as sailors, bounded around on a trampolin bed while the audience settled itself in seats. Wallace Galvin got things started with his card tricks and extracted a few laughs, using a small boy to hold eggs which he pulled out of a hat, but failed to register to any startling extent on the finish.

Marie Nilla Jo banged out the first real hit of the day. Her fiery personality and resonant voice seemed to hit the crowd right where they lived. She was more than generous with her encores, also, four of them, but the more she gave them the more they wanted. It made no difference whether she sang in French or English the crowd liked her and wanted more when she left them.

Then came Al and Penny Stedman perfectly spotted following Nilla Jo, and they proceeded to sweep up to their usual manner. Kitty Gordon was next, opening with a satirical song number, springing for the bulk of a jazz band to her aid. Following some moving pictures with between Miss Gordon and her partner, Charlene Dennis, Guy and Pearl Mayfield did a dance in Japanese costume which went over well. Miss Gordon made three gowns herself, each one more elaborately beaded than the last. Jack Wilson, assisted by Frank Griffiths and Vern Herndon, followed. Wilson cleaned up his nasal laughing again with his big African talk, then worked into a picture plot in which Hitler's return is mentioned. The rest of the night brings Miss Gordon to the stage. They seemed to take pleasure, which gets more laughs than words sometimes.

The last allowed time to eat the

stage for the Mirano Brothers act, an aerial novelty in which one of the boys does a trap act out on the end of a crane, with an airplane body on the other end to propel the crane. Well liked.

MOVICKER'S CHICAGO.

Chicago, June 9. The two high lights on a rather moderate bill here this week are Jeanne Gibson and Donohoe and Fletcher. Miss Gibson, in a cycle of popular songs, registered a clean hit. Her low voiced, crowning blues, put over in a finished manner, established her on zero ground, and, finishing with a new ballad number, landed the knockout wallop that slipped her into first place.

Donohoe and Fletcher are on a seedy dancing act. Both of the girls know how to talk as well as turn somersaults. They get an armful of solid laughs and plenty of applause. Frank and Clara Lourie get across nicely with a comical juggling act.

Bennington and Scott danced and kicked their way into favor. Then Jeanne Gibson got to them for her hit. Rita and Francis, using a special drop to suggest winter, struggled manfully, but created no particular disturbance, having most of their hopes for comedy on a prop thermometer that rose or fell with the girls' cancan. Donohoe and Fletcher next waded into them and were followed by the Giulini Trio, two girls and a man, with a well dressed, neat appearing singing act that rolled along in good style.

Frank and Lourie were a laughing success, but missed them too hard with their parades at the finale. Wm. O'Clare and Clark closed with a weak song and dance offering. Clark Theodore Trio were not reviewed this show.

ACADEMY, CHICAGO.

Chicago, June 9. The show opens with Budwick, a hand balancer who uses much equipment, which shows up his art. Itiamo and Clark followed with a blackface offering without value. Next in line was Theta Carol, beautifully gowned and artistically presented. Theta has a flashing personality that gets her over. She opens in one with a special drop, uses another special drop, then goes to full stage for an Indian song.

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"The Rendezvous of the Profession"
"The 13th Chair" "PETE" SOTEROS

Next Door to the Colonial Theatre
30 West Randolph Street, CHICAGO

TOM PATRICOLA and NELLIE KELLY;
Talk, Songs and Dances;
17 Mins.; One;
Alhambra.

Nellie Kelly is the new addition to this act, replacing the late Hudy Myer; otherwise the act remains the same as before the passing of Patricia's wife and partner. Opening the second half of the show at the Alhambra, the turn was a solid laugh and applause hit, principally through the consummate clowning of the man. He is a corking dancer, has a great sense of comedy and in all a corking nut for vaudeville. Miss Kelly is a rather pleasing type of blonde girl who dances and sings a little. She is a capable foil for the foolishness of Patricia and lends a touch of prettiness to the sight end. She did a little rough wiggling in the Hawaiian dance burlesque at the close, but this will undoubtedly be tamed down a bit. The chances are the extra wiggle was due to an exuberance of spirit caused by the wonderful manner in which the audience had received what had previously passed in the act. The turn is an ideal vaudeville comedy act, and Patricia is a sure-fire hit no matter where he goes on a vaudeville bill. *Fred.*

HEDLEY DUO.
Head Balancers.
10 Mins.; Full Stage (Special).
Brighton.

Two men in a routine of head balancing, backed up by a beautiful full stage set showing a snow landscape with a house lighted up in the distance and a practical moon shedding a soft light for added atmosphere. An eight-foot wall running across the stage completes the picture. The men wear winter sports costumes, white sweaters and black trousers with white caps. Opening with a short series of the regulation head balancing stunts, the men quickly get to the feature trick. This calls for a sea-saw apparatus, a cleated board about 20 feet long placed across a steel buck. The under-tander carries the mounter up and down the sea-saw arrangement in a head-to-head balance, a showy and well-handled feat. The Panther Bros. did something almost identical a few years ago, only stairs were used instead of a sea-saw. The snow landscape leads close to the turn. Closing at the Brighton the act did very well. It will fit in the opening or closing spot in any big time bill. *Bill.*

DAVE ROTH.
Piano, Singing, Chatter, Dancing.
11 Mins.; One.
Riviera.

Neatly clad in a Tuxedo suit of lightweight material, this young man enters, opening with a tentative introductory greeting, a piano selection to display his dexterity at a grand piano, the instrument being wondrously lacking in tone and depth of sound. This novelty included everything from a classical bit, chimes, blues and an impression of a picture house pianist accompanying a film. His touch on the ivories is very sure and altogether too good for the comedy intended to be conveyed by the "Impression." An occasional false note would improve this bit in a comedy way. Then a cigar box one-string fiddle and for encore an imitation of George White's stepping—which is very good for a pianist but not a bit like George's legmania. The applause would seem to indicate this artist had many friends in the audience Monday night. But they were not necessary to put him over. He can win on his merits, as he has a pleasant personality and can entertain. *John.*

"FRENCH REFUGEES" (3).
Musical.
15 Mins.; Four.
5th Ave.

A buddy sporting three service stripes on his machine gun sleeve an actress Miss Blais and daughter as having been driven from their home in France through the onslaught of the Hun at the time of their advance and consequently found themselves refugees behind the American lines, where they did their entertaining. The woman and her daughter enter on for a musical number, the girl in the outfit up front with the violin, and dad another, a mature grey-haired woman at the grand piano. A long musical number was then violin solo, piano applauded and followed with an even another number of the same classical strain. The inevitable "Dear Old Pal" was offered and the "Barber's" second encore. The girl seems capable of handling her instrument effectively and the music was good. The show was a success.

RIGDON DANCERS (5).
Song and Dance.
15 Mins.; Four and One.
5th Ave.

Four women and a male comprise the company. Three shoulder the burden of the terpsichorean end, the other woman assisting in manipulating the card announcements and the man essaying two vocal efforts in fruitless fashion. The elimination of the vocalist is but a matter of time as he means nothing to the turn. The act carries an impressionistic set in "Four," which lends itself handsomely to beautiful stage lighting effects. The card reads "Ye Yellow Pup," and three are mocked, be-suited maidens in Greenwich Village start the dance. The following numbers follow in the order named thereafter—A Milady and the Burglar dance, a "Ice Coo Coo" number, "Gollywo," an eccentric solo to the accompaniment of the male's initial vocal number "By Jane," which meant nothing to the health of the solo; a Danse des Enfants, a Danzarin, a Spirit of the Snow solo, particularly effective, and the concluding "wave count" ensemble which, as interpreted, was indeed a care free number. The turn runs a few minutes over time and the elimination of a few needless dances—not forgetting the songs—will result in tightening up proceedings for the general good of the act. It should qualify for the big houses then. It is an excellent dash and almost approaches a fashion revue in its many novel and becoming wardrobe changes.

PAGE DALE and Co. (1).
Dancing.
One and Full Stage (Special Captain).
23rd St.

Page Dale and man are doing a dancing turn, that winds up with some athletic handling by the man. It opened the show at the 23rd Street with the finish gaining the couple something. Miss Dale starts the turn in "one" before a curtain that makes it look pretentious for the position occupied. Miss Dale sang about how bashful she was when a child and had to appear in the parlor before guests; that she has not been able to overcome it, and trusted the audience if they liked her would express approval. It was quite a sad story to start off a dancing act with, a new version of the personally conducted introductory song. At least Miss Dale has clear enunciation, an item no overlooked in the past that when it was found to be a vaudeville never may have caused a great many clear enunciators to believe they were singers.

None.

HAZEL MORAN.
Rope Spinning and Dancing.
10 Mins.; Full Stage.

Royal.

Hazel Moran has a real novelty in as much as her style of work is mainly attempted by representatives of the sterner sex. Miss Moran in a blue silk cow girl outfit runs through all the familiar lariat and roping tricks and has some talk with the leader to cover the slips, etc. She does a lariat dance that is a pip, and closes with a spin, using a rope 30 feet long. The last trick looked almost impossible for a woman, but she built it out to huge proportions. It looks like a sure fire act for either end of the big time bills.

Con.

DALE and MASTERS,
Song and Dance.
10 Mins.; One.
American Roof.

Two boys. Capable dancers, of neat appearance, open vocally with "Jersey" and betray themselves for dancers and as such deliver handsomely. Their vocalizing ends with that. After a brace of three double solos they do imitations of Pat Rooney, Eddie Leonard and Prince in the order named, and departed a hit in the second spot.

The opening bill for Morrison's Rockaway Beach theatre is Belle Baker, Ford Sisters and Band, Morris and Campbell, Marie Nordstrom, Herman Timberg, and one to fill. The house opens the summer season Saturday, the bill playing nine days. Lawrence Godee of the Keith office is the booker.

The new Columbia Amusement Park at Union Hill, N. J., scheduled to open the middle of this month will be booked by Lillian Bradley.

If You Don't Advertise in
VARIETY
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HAMLIN and MACK,
"The Two Records" (Songs and Dances).

Full Stage.
23rd Street.

With a parlor opening, holding two violins from which a duetted song starts the turn, it is similar to the act known in vaudeville as Columbia and Victor, a title taken by Barto and Clark when first presenting this particular sort of skit. To what extent the idea has pulled through its general use as Columbia and Victor or Victor and Columbia may be a matter of the time Hamlin and Mack are seeking through the 23rd Street showing. Barto and Clark pretty thoroughly exploited the novelty on the big time. It may still be a small time novelty. The theme does much for Hamlin and Mack, boy and girl, who do not jump out of the Victrolas as Barto and Clark did. Hamlin and Mack when standing up lift the cases with them. They envelop both. Only the feet of each person are seen, just above the ankles, giving the first impression both are girls inside. Uncovering their heads, the deception of the fringe of lace around the man's covering just at the edge is accounted for. They sing and dance, have a catchy phonograph number, and the young woman later gives an excellent simulation of a disc record song apparently singing from the rear of the stage, though the illusion is that the voice is from the Victrola in the parlor set. Both of these young people are pleasure of appearance with ingratiating personalities, especially the young man, whose smile is a wonder. They dance fairly but sing much better. If the turn is not placed in the lifted classification, or if this couple are Barto and Clark under another name (though Hamlin and Mack sound familiar) and there is still call for it on the big time, they are due for a spot, otherwise will fit in where the original has not been seen.

None.

PALACE.

The eight-act bill for the Palace played until 10:35. George Gottlieb used good judgment, for the Rooney and Bent revue, "Ring of Smoke," which headlined in the next to closing spot, would have made a nine-act bill top heavy. The "Ring" rambled along safely without starting much down to the cabinet scene. After the dancing and Vincent Lopez' Jassers got working the act closed to its usual tremendous results. If Pat wants to leaf a trifle during the summer weather he can cut all but precedes the cab numbers, for there is enough meat in the Irish to insure him.

The Mosconi Bros. family child over) tied up the first half of the show, closing before intermission. The joys of dancing were glutted with the whirls and spins. The billing now reads the Mosconi Bros. assisted by their dancing family.

Kilting Entertainers opened the acts capping the last's share of attention. Two staged a sparring match all through the act that was the focus of every eye in the house. The clash is the jumping of the rats into a balloon basket and sharing their domicile with a flock of pigeons.

Nelson and Cronin sang their way into favor and didn't let the No. 2 spot phase them in the least. Nelson handles the comedy end and Cronin sticks to the piano, doubling verbally in all the numbers. They have a well selected song cycle of published numbers, getting most with "The Armenian, the Portuguese and Greeks." It's a dandy comedy lyric as they sing it.

Horace Goldin, making his first big time appearance in some years, interested with the aid of three plants and several assistants. Goldin has discarded his fast method of working which first brought him favor in this country, and accompanies his sleight-of-hand and illusions with a continual conversation aimed at comedy. He mimics wildly. Opening with a knot trick which resembles the stunt we used to do as kids with a piece of string Goldin does a few minor appearances and sleight-of-hand tricks. Going into "Three," he does the "Fishing" trick, using a pole to catch live gold fish dropped into a bowl of water. Next is his most interesting diversion, but why it is programmed as an illusion is the only mystery connected with it. A small picture sheet with Goldin's female assistant shown on the screen is the stunt. It is called "From Film to Life." Goldin carries on a conversation with the screen figure and her movements are timed perfectly to synchronize with his verbal accompaniment. He gives her a handkerchief, steps behind the sheet to appear in the picture and later reappears in perfect tempo, etc. It certainly, but doesn't mystify. At the finish the girl steps through a black art curtain to the back. Her hair is up fish is caught.

Through a Plate Glass Window. Goldin's

Three plants come upon the stage and stoops for comedy purposes. The subject stands on a platform behind a plate glass window. She is then boxed in behind and in front. In a few seconds the box is opened, revealing her in front of the glass. If it fooled anyone, it must have been the plants. Goldin also does another version of levitation. A male subject hangs on a rope and a red cloth is thrown over the form. The cloth is whisked away after the subject has vanished. This was his fastest, but not played up nearly as strong as the others. The "egg in the bag," which he first introduced in this country, and a double cabinet "appearance" with the girl assistant concluded his offering. Goldin's present style of working and illusions can't compare with his speedy method of the past, and he doesn't get near the former results. It's an interesting act for any vaudeville program, but it will need a revival to mount again into the headline class.

Mylne Clark with special songs exuded personality at every pore. This girl makes you forget her voice limitations and was installed a prime favorite after her opening number. The "cabaret singer's walk" and the burlesque ephemeris dance went over strongly. Miss Clark has a wealth of material and would have mopped up farther down on the bill.

Lydell and Macy got the comedy honors in "Old Crones," opening after intermission. Nothing finer in the character line has ever struck vaudeville than Al Lydell's old wise cracking Grand Army Veteran. Carleton Mary is an excellent foil and opposite. They laughed at their every effort at the Palace.

Collins and Hart seemed new to the Palace gathering and their burlesque lifts assisted by the invisible wire were greeted with hoots. The comedians have substituted a partner for the kitten they formerly opened with, and the poll handles the horn blowing fiction, also contributing some remarks. One of the funniest bits was a vocal trio with the parrot singing lead. They held three quarters of the house.

Con.

COLONIAL.

The bill at the Colonial this week is weak in the first half and is altogether one-sided first and second halves through the dancing particularly in every turn. A relief from this would have strengthened it immeasurably.

Monday night it edged off in regularity and did not move with the precision a bill usually does with the afternoon show already a matter of record. This was caused by switching, with the Aerial Valentine moved down from opening spot to closing, while the Du-Pur boys were given fourth spot and True Blue and Pie Newton moved into the deuce hole in the place of the former.

The lower floor was in the process of being filled with the New Picturesque Bash, although the one over after the intermission disclosed that business was considerably off. Percy Oaks and Pamela Julian closing the afternoon show, opened the proceedings in the evening, under a disadvantage for a dancing act in opening spot. The orchestra seemed unaware of the change and played an entirely different introduction, which they corrected, while the effect seemed to irritate the audience. The dancing team in its opening numbers showed nothing salient, although consistent, but woke its audience up from an early summerish lethargy with the closing dance, which is exceptional for the endurance and physical strain they can stand. They bowed themselves off to some strong applause, topping the mild reception that preceded previous efforts.

In Applause measures three acts stood out with a pretty close race for the honors, but the first genuine hit registered was Charles and Henry Rigoletto and the Swanson Sisters in closing the first half, while Harry Carroll et al. stopped the master opening and concluding the second half. Myers and Hanford seemed to have it over anyone else on the bill as laugh getters and scarcely an interval could be counted when the audience was not theirs—and that practically goes for everyone.

Hare and Newton lived up to their billing in "exclusively comedy songs and talk" and especially effective in the nonchalance of Hare, who can land a rag across the foot without knocking the enamel off his face. What an achievement, too, since he uses so little makeup. His partner has, however, a poor idea of delivery in the reporter, since much of it is lost on the audience through her apparent negligence to face either her partner or the public at the essential intervals. They were far winners in this spot.

Hayson Whipple and Walter Huston in "Shees" have a neat idea in circulating a happy or happier philosophy through a rather unique medium. The turn has just sufficient of what a vaudeville audience likes to make it a success. The girls are dressed in a variety of costumes, and the

entertainment might be directed, too, perhaps to Miss Whipple in her reclining, and just at the point where she strikes a tragic note, just to modify her voice so that his pathos may be coupled with evenness in articulation; whereas Monday night she was inclined to scream. The assistant in the act, the bellhop, would not find it inadvisable to better his imitation of stuttering, which he seems to affect so inadequately. The Du-Pur boys, although timid in opening, warmed up considerably in their eccentric and acrobatic dancing and added genuine strength to the bill up to that time. The Rigoletto Brothers, headliners with the Carroll turn, showed their usual versatility, with the Swanson sisters materially adding the entire ensemble by some good but unexceptional yodelling. The turn in concluding stopped the show, with the quartet arrayed in the Italian peasant costumes. What got the audience more than anything else in this turn, it seemed, was the spontaneous clapping of the cap by the monkey.

Topics of the Day interested the audience more than the news event, the latter opening the first half. In the latter bit, too, there seemed a race between some Dels' enthusiasm and hisrs, with the former trying hard and succeeding in drowning the hissing by vigorous applause. The picture shows John garbed in denim at Atlanta after receiving the nomination for the presidency on the Nominees ticket.

The Carroll turn opened, failing in pep, however, in the first few minutes of action and permitting it to drag. With Harry Miller taking the center of the stage the audience seemed more inclined to attentiveness, and awayed with the syncopated melody. It paid more attention, too, to Miss Fisher's delivery of the Quaker song, rewarding her with a big hand, than her "Piper" number. In voice Miss Fisher seemed to sing flat, although there was no excuse for it, with Mr. Carroll accompanying her. The girls in the "Quartette" number are not as graceful as the French school of dancing might suggest, but as chimney sweepers they qualify. The act has been held over and in concluding Carroll spoke "trust me that our return next year" would find them equally receptive. Myers and Hanford followed in a hard spot for any act preceding the Carroll turn, but they did very big. The Aerial Valentine wound up with the audience making a get-away for the curtains, and while less than a bird of the orchestra was killed, the remainder applauded and appreciated the Ellingtons.

Elsp.

RIVERSIDE.

A program well above the average is this week's bill at the Riverside. It commences with Warden Brothers' novelty double foot jugglers, who play mandolin and guitar while executing their stunts. Their simultaneous work was a bit off Monday evening, often failing to synchronize as well as usual. It is an effective opening turn. Dave Roth, and Gloria and Marguerite (New Act).

James B. Donovan and Marie Lee registered their usual comedy and local success. Miss Lee had to open following a splendid dancing act, but she also is a stepper of no mean proportions and has a style all her own that doesn't conflict with any other terpsichorean artist.

Donovan, an invincible Irish character comedian, has some new "Clancy" stories, and tells them well, but he was not quite as spontaneous as usual Monday evening, missing several points that ordinarily are sure fire comedy. Miss Lee has now cropped wig in which she looks very cute. Their "Kinnaromish" liltaby was done with a fine sense of harmony.

Circling the Italian grand opera program, programmed for second after intermission, changed places with Bert Eisel and Dainty Marie, scheduled for seat to closing, ahead of Victor Moore, switched places with Moore, an arrangement that probably improved the running of the show after Monday afternoon. The tenor opened with the prima aria from "Tosca" in Italian; then Mammets' "Elegie" in French; a Neapolitan song, "Tarantella"; "Dear Old Pal of Mine" in English, for an encore and for a strenuously demanded second encore. The tenor opened with the prima aria from "Tosca" in Italian; then Mammets' "Elegie" in French; a Neapolitan song, "Tarantella"; "Dear Old Pal of Mine" in English, for an encore and for a strenuously demanded second encore.

Topics of the Day—No. 11 opened after intermission succeeding an orchestral selection made up of the gems of Irene. Then came Frances Kennedy singing comedies with her happy healthy robust magnetic personality plus a fund of well-chosen exclusive material and made the most of it.

Bert Eisel, English female impersonator with an excellent soprano voice and several voices, makes no attempt to derive the audience to his sex and presents himself modestly and for amusement only. His work is artistic, pleasing and devoid of all affectation for the average person in that field. He has a fine sense of burlesque and the best

BILLS NEXT WEEK (JUNE 14)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they represent. In which these bills are printed does not denote the relative importance of the house or the length of time they have been presented.
"Before" name indicates act is now doing new turn, or disappearing after absence from vaudeville, or appearing in city where listed for the first time.

E. P. KEITH

Palace Theatre Building, New York City

NEW YORK CITY

KELLY'S PALACE
Harry Fox Co
Van Beek Co
Fay Shirley Co
Kramer & Doyle
Henry Morris
The Sharpe Co
Morris & Campbell
Meads Mart
Donald Sturz
KELLY'S ALLEGHENIES
Burke
"Giggle 4"
War the & Disease
Fenton & Pease
Riggette & Jones
Bally Gables
"Putting It Over"
Lillian Shaw
The Indians

KELLY'S COLUMBIAN

Arlen & Alvin
B. Morgan Co
Hartley & Hartman
Helen Herdman
"Vandy Fair"
Tom Farnsworth
Jimmy Hickey Co
Mang & Snyder
KELLY'S ELYSIUM
T. Walker Clark
Nissen & Chais
Morris Poller Co
Henderson & Morris
"Mandarin"
"Vera" Hartman
Bert Rives
Jameson Lamm Co
Harris & Feltz

KELLY'S ROYAL

Mr. & Mrs. G. White
Russell & McDevitt
Hugh Herbert Co
Elizabeth Murray
Hammond & Gittle
A. Roberts

"TRIP TO IRELAND"

Gordon & Ford
Ameside Co

KELLY'S ST. M.

Walter & P.
Raymond & Schram
McLellan & Carton
Farnsworth
Hanson & Lee
Hannan Family

KELLY'S W. H. K.

3d half 10-12
West & Van Reken
Vardon & Perry
W. J. Murphy
Kramer & Doyle
1d half to 8d

KELLY'S WEST

Ford & Schram
McLellan & Carton
Farnsworth
Hanson & Lee
Hannan Family

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KEL

ABE L. FEINBERG

1400 BROADWAY, New York City.
Suite 604 — Bryant 2804
No under play or pay to distribute acts.

Davis & Martino
"Dixie in Dark"
Mickey & Wallace
Palace
Pulley & Leibey
"Just Married"
Merle Hartell Co
Royal Trc
(One to \$1)
40 half
Wood & Ward
Wood & Ward
Shaw & Lee
Hugh Norton Co
Armstrong & Joyce
(One to \$1)
30 half
Worrell

Wood & Ward

Shaw & Lee

Hugh Norton Co

Armstrong & Joyce

(One to \$1)

ATLANTA

Grand

Tate & Tate

Verga & Marvin

Marty Moore Co

Cleveland & Payne

Brown & Revere

30 half

Anna Vinton Co

Sony Bread

Hayes & Lloyd

Jameson & Albright

H & A Stratton

BAR PRESTONED,

CAL.

Opera House

Barrett

Shippard & Dunn

House Land Co

John Murray Co

Music

30 half

Garden & Gordon

Stans & Webster

Goldberg & Rosen

Montgomery & Stanley

4 Starboards

BALTIMORE

Hippodrome

Thelma Fred & Bill

Charles Hartman

Charles & Rosen

Adams

Alvira & Kennedy

BIRMINGHAM

Siglo

The Narrator

Willard & Jones

Howard & Murray

Andrew Mack

Hall & Giddie

30 half

Tate & Tate

Verga & Marvin

Marty Moore Co

Cleveland & Payne

Brown & Revere

BOSTON

Olympia

Albert Immergut

Robertson & Farren Co

Rey & Francis

Marty Moore & Co

Jasper Trio

30 half

Brown & Hartell

Willard Mac Hall Co

Phantom & Wallace

CHICAGO

Chicago Hippodrome

Tommy Mende

Levi & Kelly

Helene Lachance

Harry Hansen

Howard Fielding

Jameson Marionette

Loyd Holmes

Art Davis

Pete Krebs

George Ladd

William J. Morris

Robert Abbott

Tom McRae

Roy Williams

Walter S. May

Mattie Alspach

Chicago June 9.

Judging from the applause at the

premiere, Sam Kishman threw an-

other of those 6-5 naturals. There

couldn't have been a more classi-

cious manual past than took place

after the third act had Theodore

Roosvelt come back to life. The

fourth act followed with strong

laughs. The first act had established

the story soundly and surely and

with brilliant constructive gradua-

tion. The second act was weakly

pattering about with the love story,

which was not germane to the plot,

and wandering slightly, while the

audience tried to know what was

to happen on Wall Street.

Wall Street is the germ in the

blood of this play. As a screen

warning a sucker set to go against

sharp stocks and marked bonds it

is pointed yet blunt (only the ring

language could stand for that

statement), and it takes hold of a

problem of vital current interest

and broad application by the scroll

of the work. The "guys" is

straightforward, placed in part

and parceled in parts, but spread

through so that the game never be-

comes heavy.

It shows a fair company, based

Theriot Sisters
Harrington & Co/
Brewering & Davis
D' Morrell Sisters
HORNBECK

Epopee
Jesse Rodd
Greco & Palos
Huey Clark
(One to \$1)
30 half
Prudie & Corp
Jean Gordon Flappers
Martin & Courtney
Roxana
Trotola
Vivian Minstrels

CLEVELAND
Merry
Czech Richards 2
Greco & Palos
Harry Clark
"Let's Get It"
Roy LaPorte
Vee & Tally

DALLAS, TEX.
Hippodrome
Lois Lee
Mary Carroll
Alice Brown Co
Plaza & White
4 Reminisces

KANSAS CITY
Gardens
Martin & Elliott
G & C King
A H White & Co
Allison & Gould
Birchfield's Whirl

The Perfume
Milt & Crystal
Tracy & Miller
Hugh Johnson
Marion Davies

KNOXVILLE
Lou's
Anna Vinton Co
Bill Board
Hayes & Lloyd
H & A Stratton
Aerial Mackie
Preston & Belmont
Louie Barnett

DETROIT
Cobalt
Allen Gray
Harte & Helene
Jeffrey & Hartman
Josephine Hartman
Louie Barnett

DUKE CITY
Grand
Drexler & Wilson
Hart & Gillies
Hughie Johnson
Louie Barnett

EDMONTON, CAL.
Hippodrome
113-141

Hob & Brube

Steve Proba

Heiter & Goss

Hoyer & Ross

"Home Baby"

Kloss
Grace Leonard Co
Mayo & Novak
Conney & O'Donnell
Kirkland Kithen

MONTREAL
Louise

Shirley Morello

Holland & Bourne

Emmett & Powers

Patricia Pearl & W

THEATRE OF THE COMEDY

NASHVILLE
Vander
Elizabith Parker
Helen & Webster
Howard & Murray
Andrew Mack
Hall & Giddie

30 half
Albert Dumont
Robinson & Parrotte
Mayo & Burns & 47 B
Jupiter Trio

PALM BEACH,
FLA., CAL.
Hippodrome
Ferd & Howell
Johnson & Green
Neville & Brookway
Fitzgerald & Stanley
4 Imagine

30 half
Duffy & Malone
Hobey & Moore
Morgan & Gray
Minto & Lyons
"There She Goes"

MINNEAPOLIS
Palace
Ferd & Howell
Johnson & Green
Neville & Brookway
Fitzgerald & Stanley
4 Imagine

30 half
Duffy & Malone
Hobey & Moore
Morgan & Gray
Minto & Lyons

LOS ANGELES
Hippodrome
Wolting & Lovring
Lou & Marie Brown
Mercede

Fran & Laffin
3 Aces

30 half
Duffy & Malone
Hobey & Moore
Morgan & Gray
Minto & Lyons

NEW ORLEANS
Crescent
1 A. D. Barber
Knight & Hartman
The Flappers

30 half
Ferd & Howell
Johnson & Green
Morgan & Gray
Minto & Lyons

NEW YORK
Hippodrome
Ferd & Howell
Johnson & Green
Morgan & Gray
Minto & Lyons

30 half
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Morgan &

lyrics are credited to Raymond W. Peck and music to Percy Wenrich. The music must come in for the largest share of the credit for getting the show over. It contains the old-time "lock and wing" rhythm, and not a beat of it is missed by the chorus or its dance leader, Tilly Connely, who tapped off "Love's Little Journey" and "Aladdin" with such a skillful step she was recalled time and again.

The humor of the book is slow, very slow, but there are some able comedians and by the time they play the show and the rules for a couple of weeks and readjust some of their stuff to suit their style of delivery better they will probably be able to keep the audience in a much happier frame of mind than it seems at times the opening night. Tom Lewis, Denman Miley and Ray Raymond handle the comedy and though they do not appear to be fully at ease with their roles, probably will be by the end of the week. The women do not seem to be quite up to the standard, although Miss Connely pleased Baltimore's Brad-siders with her dancing.

Due to the unsteadiness of the principals, the story wasn't projected with any too much clearness, but it is something about a chap who stands to lose a lot of oil stock and his girl, but, as is the way with such fellows, nothing really serious happens to him.

A somewhat novel touch is the giving of one of the song hits—"We Are Made to Love," to the chorus girls and boys, who acquit them-selves creditably.

There are two or three other songs headed straight for the victrolas whether the show goes over or not. This is a hard thing to say in a musical show when it plays its opening engagement in such a "dog" town as Baltimore has turned out to be this season.

O'Toole.

TWO KISSES.

Indianapolis, June 9.

A pleasant vantage point from which to win her way into the hearts of American theatregoers is the actress to whom is assigned the part of Imogen Thorgren, heroine of the late Harry Lauder's "Two Kisses," which was given its premiere at the Mutual, May 31, by the Stuart Walker Company, if and when the play is tried out on a great scale. Blanche Turk had the part at the first presentation and was very well received.

"Two Kisses" is an entertaining portrayal of the conflict between the mid-Victorian and the Twentieth Century, comprising a comedy agreeable different from the dolce suffered by the Middle-West this season.

Imogen Thorgren reads Tennyson's "Gnossos," feeds swans, writes imminently proper verse and teaches elocution and " deportment." She meets her supposed life mate in an ice cream parlor and for eight years thereafter dreams of him almost nightly. He is nothing more than a dream until he returns to life engaged to another. To get him she plans to ruin his affair by entangling his fiancee with another man. The other man is Hawkins, who incidentally is some man and who is very decidedly the champion of all that is characteristic of the present day. He is just as forceful and resourceful as Imogen is cleverly oriented. The upshot of two acts of complications which border on, but do not equal, the risque, the bed room farce in that Imogen loves and is beloved of Hawkins.

Throughout the author has not permitted Imogen to realize how capitally funny she is, judged from day's standards.

McKay Morris had the part of Hawkins. Others in the cast were Elizabeth Patterson, Ardith Barker, John Wray, Lee Davis and Jessie Lohman.

Indianapolis liked the piece immensely, and Indianapolis in the same theater with the Stuart Walk-

or Company performing gave "Revolution" the same kind of enthusiastic reception four years ago."

JIMMY ALIAS JAMES."

Newark, June 9.

"Jimmy Alias James," a play in three acts by Edward Locke, and produced by Harold Hevia and M. S. Schlesinger, had its premiere at the Broad Street theatre.

Because of his use of a dual personality as the motive of action Mr. Locke will be accused of not only imitating Robert Louis Stevenson but of repeating himself. Aside from that "Jimmy Alias James" in no way resembles "Dr. Jekyll and Mr. Hyde" or "The Case of Becky."

It shows originally in developing the theme but has faults in construction which may be corrected.

Despite the few defects the first night audience liked it, often recalling the players and finally indicating the author who plays a part, to make a brief speech.

The cast includes Geoffrey C. Stein, Lillian Tucker, Herbert Bruce, Mabel Allen, Jay Strong, Aurel Lee, Edward Locke.

CENTURY MIDNIGHT WHIRL

Tulsa, June 9.

Winnie Winter	Jay Gould
Leader of Nations	Jay Gould
Manhattan	
Grover Cramm	Billie Caulfield
Miss Anna Phoenix	Billie Caulfield
Miss Dorothy Marlowe	May Hovee
Miss Rivers	Lorraine Green
Future Leader Report	
Three 'em in	Bettina Allan
Misses Carter, Bell, Palmer, Davis,	
Darling, Carson, G.	
James Hartley	
Walt Sharpe	
Bob Bishop	

White Way Trio

Century Blvd.—
The Girl
Life
Peggy
Mr. Dogs
Mr. Dogs
Puttin' Me Up the Stair
Marion Carter, Bell, Carson, Dar-
ling, Davis, Palmer, Watson, And-
rea, etc.

Pete
Three Little Maids—
Three Little Maids

What's It All About
The Man
The Other Man

Your Baby
Dancing Sailor Man

London
Paris
Hamburg
Madrid
Cairo

Stage by Julian Mitchell, Howard Payne and William E. Smith
Lyrics by Lloyd de Mora, Joseph McCarthy and John Henry Morris
Music by George Gershwin, Harry Torrey and Ben Jerome
Directed by Joseph Urban

Chicago, June 9.

A type of amusement unique here brought in with this revamped road show. Remixed is right, and if the show is right that was what did it. It resembled the Century Blvd. show only in that it utilized the English language and an orchestra. It proved to be an all lib "book," so clever that it went largely over the heads of the intenders, fair songs better censored than they deserved, a company of perfect performers and a dozen beauties daringly alternating as the "Millionaires" "Chorus." Gost Has 40 Per Cent. of the Profits.

John Henry Morris, who presents by arrangement with Morris Gost, is a wise bird. He loaded the revue with solo comedians and comedionnes, capable of making up a barrage of scatter-free wit without manuscript, and a small but cranially oriented ensemble. Ziegfeld never brought in a hoy that averaged higher in that type of charm which has become established as the open in elocution or chorale. So, all in all, he pays no author's royalties save on a number of girls, and carries about enough money to help out an average vaudeville girl set up to its important scenes. The chorus numbers, also, are not especially costly.

And, to top it all, he lit up the feature at the last moment with Nan Halperin. This little crack of talent, vivid personality, showmanship, masterly artistry, prettily and that element not usually regarded as necessary—brain—gave a glow of warmth and a brightness of class to the thing that set it off like rare cut glass or old lace. Miss Halperin, looking ravishing, got the evening started on its 13 speed with her opening number, a "Tata" bit that stopped proceedings, came next in a burlesque "Lambhouse Nights" song and dance scene that paralyzed traffic, married with her classic Military Wedding, which got a March Bandstand ovation, and let herself down with a present air reverie by singing most of the beloved hits of the old musical comedy house with Ben M. Jerome, the director, who composed them. Chicago waited long for its own to whom bark, to something beyond her staple vaudeville wood-work. Chicago came through for her. She came through for Chicago.

But she was far from alone in hours. The impressive list of names was personified by Winona Winter also a local well-adored, Jay Gould irreproachable dancer and stage queen; Felix Adler, likewise of star-grade lineage, laughing innocently and with punch, and, speaking of punch, Frank Fay, with his shiny countenance with greenpaint, all

over the place and all over the stage; Betting Allan, a smooth young dancing peach; James Buckley, Wally Sharpe and Billie Caulfield, a singing-dancing trio that got a rousing hit in three-work and for some reason never showed again; and Annette Badde, the most beautiful chick seen here since "Cap" Stoer and Kay Laurel. The child is so pretty she is uncanny. She has the fragile profile of Lilian Gish, the adolescent figure of Marilyn Miller and the singing voice of Irene Castle, who also dances. But who cares? When she climbed to a box to manicure a customer's finger nail he almost fell out.

All the girls manicured. They also came down to have their dreams buttoned. They also gave away "boxed Chicago" boxes down the aisle, three cotton balls and doughnuts, and all but went home with the aisle seaters. In that respect it is a chummy affair. Also in respect to the attitude of the comics, who address leading bankers, sports, trade-paper reviewers and public officials with abandon, and too niftily that would make a "Priests" Prote or a Lights' jester.

The girls do specialties, almost every one appearing at some time or other in the limelight, mostly in dancing ways, and remarkably able for chorus doublers. Billie Carson in acetate and acrobatic dances got attention; Virginia Birmingham, a goodly sized dollbaby that easily made that "Millionaires" thing plausible, showed principals' abilities, and other girls who qualified beyond the merry-merry class were Peggy Carter, Billie Caulfield, May Hovee, Gertrude Allen, Martha Stark and Daisy De Witt. Miss De Witt was the life of Tommy Gray's contrib., a passport satire.

The show can easily get important money for six or eight weeks in this ideal musical comedy house, among convention crowds, and on its premiere showing of light fabric, heavy laughs, entirely clean dialog, Miss Halperin's stellar powers, local draft, chorus witches and uninterrupted good fun.

And maybe after all the inside stuff to the effect that when Gost returned home after piloting his father-in-law, David Belasco, over London and Paris, he found a bankroll of \$15,000 awaiting him from his share of the "Whirl" may exhibit that the Morris scheme of a few good people and many better looking ones on the stage is working out as a stage show better than it did as a bear revue on the Century Blvd.

SCANDALS OF 1920.

Principals.	George White
Anne Pennington	Lee Ritenour
La Rypka	Lester Allen
Elaine Abbott	George Moran
Thomas Waddell	Frank Fay
Sally Winter	Jack Dunn
Myra Calfee	Louis Harriet
Ruth Davis	James Miller
Frances Marion	Virginia Jersey White
Bessie Bremerton	Lester F. Korte
Bessie Bremerton	Al Pug
Betty Marchant	June Marlowe

Irv Cobb probably said a great truth in his own inimitable way last week in the "Saturday Evening Post," "the Eighteenth Amendment has put the nineteenth hole out of business," but there has not been any ban on jazz. Anyhow, as far as George White's "Scandals of 1920" is concerned that goes.

Which doesn't mean that the one-and-annual "Scandals" isn't a real type of modern revue. It is just that. It has many novelties which really are the outstanding feature of the show. Novelty night at the Globe "Scandals" bowed in before a typical "Polka" first night bunch, with fancy prices offered for tickets. That it got over as working good entertainment there isn't a doubt. It's long on production figures on last year's offering. The comedy didn't stand up. That isn't register last year at the opening either, but on the whole this year "Scandals" is at least 50 per cent ahead of last season's. And the same White is pilot.

At the Liberty last summer the show did strongly owing fast company on 43rd street, and although it didn't exactly clean up in New York it went on tour and made back

with a bangroll. All of which points to the fact that the extravaganza White is a born showman, and what she did last year as a producer he stands a good chance of doing now.

White was in the show but ten minutes, and then only portions of that short period just before the end. He was in front of the house most of the time, jumping a performance that breasted along smoothly for a premiere. When he took to the stage he was given a great glad hand. He started a lyric, saying he was the only one who could imitate the great stage dancers, such as Fred Stone, Maurice (skating dance), George Prins, and George M. Cohen. He skipped through the Stone bit and out pranced six ponies with a lyric which noted where George got that stuff, meaning they could do the imitation as well as he could or better. Three other pony sets followed him with the other dance bits, and the show slid into the finale.

That was George's physical contribution to the performance. He left the rest to his company, which with a few additions, is nearly the same as last season's line-up. Those named as principals did not all figure prominently, the last holding several champ show girls.

Ann Pennington was the hit of the White show, repeating last season's scoring record. There isn't any mistake about that little lady's drawing power. On the road and here, the box office inquiries very frequently wanted to know if "Penny" was in the show. She drew

a fine reception on her first entrance as a Mexican "bandit," with her first hit coming as a mechanical doll dancing atop a white piano. Miss Pennington led the choristers for the first act finale in the "Scandal Walk," a jazz affair, looking wonderfully pretty. Her best thing, however, was as a "Tinie No Doll" for she looks like a doll on the stage. The number, "Come On and Kiss Me" looked the catchiest number in the show.

Miss Pennington again featured the most pretentious number of the evening in a Chinese bit near the close. It was programmed as "A piece of carved jade." A set piece of beautiful stage craftsmanship had a joss house mounted atop a group of jade-colored rock. From the house there came down the chorus and finally Penny who looked like a Chinese doll. She danced to the song, "Tinie Dreamz," excellently done by Lloyd Garrett. The set piece was lighted best of anything in the show, and the surrounding hangings of silk stuff offset it at its full value. The carved jade screen is the prettiest of the settings. Two other scenes held settings of height, calling for considerable construction. The others were a presidential convention scene in the first act, and the Palais apartment scene in the second act.

The presidential scene, coming near the close of the first act, was the funniest bit up to that point. George Burkhardt as Bryan presided and presented a number of candidates who were "gated" with regularity. Lester Allen as the "common people" was finally admitted

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In an original character gem

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Chas. Althoff
HEADLING THE PANTAGES CIRCUS
Bole Management JOHN GOLDEN

ALTHOFF
HIT AT
PANTAGES

There was laughter unrestrained at the initial appearance of Charles Althoff. "The Blue Ridge from Hicksville" at Pantages theater. Althoff is an artist in his portrayal of the small town, eccentric, and rather bumptious "show-off." Also he plays the violin

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to the hall, while such candidates as "Cyrus Sapp" (James Miller) with a number of doubles, hit the telephone. The fault of the bit was that the men could be seen jumping down from the side of the rostrum. A jazz band was present, and with all the presidential material thrown down, jazz had it. The men stripped to silken red, white and blue, Miss Pennington waited for the going, Yerkes jazz quartet struck for the blue chords, the chorus came to life, and everybody jived it to the curtain.

The first comedy bit was "Three Miles Up," that being an airship cafe, with seats sold only after the ship was above the three-mile limit. Lou Holtz and Lester Allen shaped up them as principal comics, with Bertie, Jack Rose and James Miller aiding, they running in that

form for the rest of the show. The laugh of the bit was at the finish. Holtz, as a waiter, started talking "nancy." Asked why, he explained the higher they want the lighter the air became, and it made him light-headed. He told the girls they'd get that way too, and soon they all started talking funny, asking for sarsaparilla instead of real liquor.

Holtz and Allen contested for comedy scoring, with both having parts. They teamed in "A House Drama," with Holtz explaining it all from a box.

The scene is in "Two" and was a drab affair in contrast to the rest of the show. It was supposed to be the interior of a tenement. The plot has a tempter trying to win the wife of another, promising her that if she goes with him to the Bronx she can

live on steaks and cake, but if she stays with Jake she'll have to continue on bread and potatoes. It is all carried out in a jargon of Yiddish and German, but understandable for the most part. The husband raps on the door, the intruder tries to hide under the bed, finds another man there—finis. Holtz became so excited he forgot to translate and mixed his jargon with that of the others, making a laughable conclusion. Frances Arnes as "Tiff" had her best chance in the drama bit and stood out strongly in it.

Allen drew a big hand with a comedy dance as one of the most Mexican early in the show. He disclosed various ways of finding home in odd receptacles in a number of scenes. In the cliff apartment bit most of the business looks like Allen's contribution. The collapsible star is worked overtime and an off-stage poker game with Allen losing the whole works was some of the familiar "hok" amid new surroundings. Holtz had several monologistic bits and several song numbers. He announced his first as having been written by Nicky Arnstein and called "A Good Man Is Hard to Find," but the number was "Why Did Queen Isabella Hold Her Jewels for the Fellow?" With a Spanish parody number he did well with, in spite of the stars holding several familiar jokes.

Prejudice came in for two slams and so did William Jennings Bryan Rockwell and Peg's first appearance was as dummies in a clothes shop window, posed like a Hart, Shaffner & Marx "ad." Holding position, they delivered a dinging ending with the comment that they were proud to be dummies since some of our leading statesmen are also dummies. That was the cue for the entrance of Bertie as Bryan, who knocked bees. He thought it was a shame to go up three miles to "pollute the sun with 'Bunnybees,'" the stars with "3-star Jennings," etc. Rockwell worked like a trojan with his tin whistle, but it was 11 o'clock and far too late for the comedians.

Among the novelties there were two which call for some of the girls to have painted legs. First came "Everybody Want the Profiteer." Six girls mounted on high stools sing the number while six "artiste" paint stockings on the bare legs of the somersets. "The Painted Girl" came shortly afterwards, there being a quartet of show girls painted full tight length with glistening water colors of various hues. The effect was for the number, "On My Mind the Whole Night Long," the girls showing that their legs and waistlines were painted by rubbing their fingers in the stuff.

In "Eighty" was on twice, without registering like last season. The reason was that her numbers were not suited to her. The second was a spider ballet, with La Murphy having little adornment. She looked plump and with at question missed the stars which she can finance about as well. Bertie, being tight-lipped, never leading a cigarette dance.

There is a chorus line in the White show that can say more plainly as the best of the Ringling brand of comedians. They feature the opening number, which went over for a bang, and in the starlet display the hand of William Collier was plain. Collier staged the book what there is of it. The same girls came through again in the White dance imitation, finis.

This year's "Broadway" has not the dancing of last season. More attention has been paid to the bits with a comedy purpose in view. The show could well stand another lively song number or two. Worth of mention is the conducting of the orchestra by Al Newman, a 19-year-old youngster said to be the youngest leader in the country. This lad accompanied Grace Lulu on the piano a few seasons back. He led without a slip-up.

The costumes by Schneider & Anderson showed class throughout

HARRY LANCASTER

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Have Vacancies for More Good Turns

The Vail company built the sets, which were designed by H. Robert Law, who supplied the hangings. L. Miller supplied the shoes.

The book was by Andy Rice and George White. It is Rice's first Broadway show. George Gershwin wrote the music, and the lyrics came from Arthur Jackson, who provided some bright stuff for the chorus.

With White's first effort a clean-up, and the second starting off much stronger, he should repeat.

Half an eye could "dope" the play from the prolog alone. There are three acts in addition to the prolog, and there is a different set for each, all of them showing that there has been a long, hard season.

Of course the principal interest that attaches itself to the production is as to whether or not the stars make good on the speaking stage. Buchanan's previous stage experience within recollection was as a member of the ensemble of "The Queen of the Moulin Rouge" at the Circle Theatre. In this he was understudy for a couple of the principals and also was one of the boys that carried on the finale in the final of the first act in the ballroom scene. In "The Master Thief" he has the principal role, that of the hero that has turned thief to avenge the wrongs done his father by a former business partner. He doesn't do at all badly with the role, and at times gives flashes that show that he has possibilities as a leading man.

Miss Hayne looks and acts like a fair ingenue, but that is about all. She has a peculiar delivery of lines in a rather monotone voice, and one does not get any feeling from her enactment of the role which has all of the sympathy.

As for the balance of the cast, there is no one that overshadowed the stars.

The piece in reality is one of the real old rip-snorting type of mollers that shone in the days that Charles E. Dillany was one of the biggest producers of touring shows in the country.

For those that think that "The Blue Flame" with Theda Bara was a laugh on Broadway, a trip to witness "The Master Thief" will bring hysterics.

GRAND GUIGNOL

Paris, May 26.

A new program at this chamber of horrors is always watched with interest. Let us state frankly the entertainment just mounted by M. Chauzy is on the backward slope. The giddy side is psychologically uninteresting while the comic element is too broad. Weak tea will not compensate for strong butter. Visitors this summer, if the bill is retained, will be disappointed.

A de Lorde, naturally with a collaborator in the person of Pierre Chaine, offers a two-act sensation entitled "Les Jerverts." These perverts are frequenters of an immoral establishment, where all sorts of revelry are practiced. The prostitute Louise (Mlle. Juliette Delpire) denounces to the Germans

"ANYTIME
ANYDAY
ANYWHERE"

BY COMPOSER
TELL ME

MELODY HITS'

GRANADA

SOMEBODY

MY CUBAN DREAM

RICHMOND

VAUDEVILLE ARTISTS MUST BE THEIR OWN CENSORS

June 3, 1920.

TO VAUDEVILLE ARTISTS:

There have been many letters received in the same vein as those printed below. The managers have endeavored to explain to the artists that sooner or later it won't rest with the managers to eliminate undesirable remarks and songs—it will be entirely out of their hands. The artists believe that the managers are arbitrary and dictatorial as to cutting out material. These letters are printed that you may be advised as to what to expect in the very near future if you have anything in your act of an undesirable nature. Let us hope that the artists will see to it that the managers and the officials will have no opportunity in the future to criticize or condemn.

E. F. ALBEE.

From the Moral Welfare and Censor Society

Washington, D. C., May 1st, 1920

Mr. E. F. Albee,
Palace Theatre Bldg.
New York City.

Dear Sir:

I have been requested to write all managers of vaudeville circuits in behalf of the Moral Welfare and Censor Society. We understand you have control of a large circuit. We are not interested in anything only vaudeville and legitimate, and since prohibition is here, we find more women and children attending the theatres than ever before. And to satisfy them we must have clean shows. Our committee attends theatres in different cities and all circuits must be on an equal as far as morality is concerned.

Hoping we will have your co-operation and approval.

Very truly,

MRS. ANNA J. WILNER.

59 North Dearborn St., Chicago, Ill.

An Incident in Lynn

Boston, Mass., May 19, 1920

Mr. E. F. Albee,
c/o B. F. Keith Vaudeville Exchange,
Palace Theatre Bldg.,
New York City.

Dear Mr. Albee:

Here is the story of the incident which I talked with you yesterday over the wire:

opened Monday, May 17th, at the _____ Theatre, Lynn, Mass., an engagement of three days. Monday evening the theatre was covered by Mr. Perry, representing Mrs. Engler, chairman of the Committee of Twenty-four, which is appointed by the Mayor to censor the different performances given in Lynn.

Mr. Perry reported to Mrs. Engler that in his opinion the act was objectionable and should not be permitted to perform. He so notified Mrs. Engler, who in turn notified Mayor Creamer. Mayor Creamer sent Inspector Rice to the manager with instructions not to allow the act to appear again on the stage or he would close the theatre. The manager and artists were denied an interview by Mayor Creamer, but he did talk to the manager over the wire. No satisfaction of any kind was received from the Mayor, and the manager then took the matter up with Mrs. Engler, who, after much persuasion on the part of the artists, agreed to view the act herself, and it was arranged for the act to give a private showing to Mrs. Engler, Inspector McLaughlin and some other official. After viewing the act at 5 o'clock Mrs. Engler put her O.K. on the act, but Inspector McLaughlin objected to one song. This song was eliminated from the material used in the act, and they were permitted to finish out their engagement.

Very truly yours,

WELSHY FRASER.

during the war two other women who had fled evidence to Brussels. They are shot. She comes to hide in Paris and is discovered in a brothel by two Englishmen. They strangle her and place her white still alive in a coffin to breath her last.

The punishment may be just for such a crime, but not suitable for a stage play. Those authors who probe themselves on these terrifying propensities are running out of stock. The portrait of the "Pervert" is vivid and the rarer talents assuaged by the Grand Guignol troupe ("L'Assassin d'un Jeune," second tragedy on the bill, is adapted by Pauline of the Palais Royal) from a yarn by Jack London. A man and woman had escaped to Alaska and take refuge in a hut, where they are surrounded by the husband. The lover tries to shoot the husband, but the wife is killed. The first continues his voyage, leaving the husband prostrate with grief over the body of the woman. This is also well played, but somewhat obscure.

For the funny line we have two acts by Pierre Vélez and Pierre Montrou. Of course, in this, "Une Rude Affaire," there is the usual boudoir scene. A lady's maid during her mistress's absence returns for the night in the best bed. The postman arrives and in the dark tries to unaware of the changelets in the remaining two or three

Never has he experienced such joy in the morning, when the real identity is revealed, he abandons the lady for the maid. Pure effusion, hardly worthy of the former dramatic critic of the "New York Herald"! This edition notwithstanding it scores a few laughs and many hisses.

Pierre Vélez is capable of better stuff and though we have now become accustomed to this sickly style, we would like to find more sentiment in the theatrical baggage. Charles Hallin and Paul d'Orion (responsible for the recent show at the Cirque d'Hiver) also present a tipsy fellow who aspires for a night with a stray friend for "Une Histoire d'Amour." Although he has been chaste the woman persuades him he was otherwise and, to her utter astonishment, he offers a generous present. This trifling, usually near the knuckle, serves to relieve the strain of slogging through the two comedies.

Kondare.

LES MILLE ET UNE NUITS.

Paris, June 4
Jacques Wilfred, the new manager of the Théâtre des Champs-Elysées, has presented a really remarkable show, giving a fine rendering of the debut of "Sheherazade" of the "Arabian Nights" fables, written by Maurice Verne. The plot concerns

Gomar. There is no story like "Aladdin" or "Ab-Halib" followed in the production.

It traces an imaginary life of the famous tale-teller, due to the author's imagination of the Oriental author, which led to her marriage to the Sultan. In the present version the ruler returns to his capital after a long war and learns by a warning of his brother, confirmed by the gossip of the court fools (well played by Dervallo and the English

clown Poirier) that the ladies of his harem have been abusing them since his absence with the Hindu slaves. He interrupts the fest, as in the ballet "Sheherazade," and there is a general slaughter of the unfaithful wives.

The Sultan is so disgusted with himself that he swears he will henceforth take no favorite into his harem but will marry a virgin every night, the bride to be eaten until the following day. Sheher-

zade, daughter of the grand vizier, offers herself for the first night, her object being to save the lives of the young girls who must be brought for the Sultan's choice. She then commences the series of famous yarns which lasted a thousand nights. When she has exhausted her supply she declares she is ready to die the next day, for she is still a virgin, but the vizier might most necessarily be the consummation of her marriage as she will no longer

The Man Who Does Everything

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TO BE FEATURED IN UNIVERSAL PICTURES



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IT IS THE PRIVILEGE OF FINCHLEY TO APPLY A REFRESHING AND AGREEABLE STYLE METHOD TO THE DESIGNING AND EXECUTING OF CLOTHES FOR PROMINENT BROADWAY THEATRICAL SUCCESSES. THE TASTEFUL AND CORRECT MANNER IN WHICH THE STYLES FOR THE MEN IN THE ORIGINAL PRODUCTION OF "IRENE" WERE DEVELOPED BY THIS ESTABLISHMENT HAS BEEN THE MEANS OF SECURING A COMMISSION TO REDRESS THE COMPANY AND FOUR ADDITIONAL "IRENE" ROAD COMPANIES. THIS AND THE DRESSING OF THE "MARY" COMPANY, A NEW COHAN PRODUCTION, AND THE 1920 ZIEGFELD FOLLIES, REPRESENT AN ACCOMPLISHMENT OF RECOGNIZED MERIT.

CUSTOM FINISH WITHOUT THE ANNOYANCE OF A TRY-ON
READY-TO-PUT-ON
TAILORED AT FASHION PARK

FINCHLEY
5 West 46th Street
NEW YORK

be able to enthrall the attention of the Sultan by her absorbing stories. The people in the meanwhile have revolted and accuse Sheherazade of having wielded an undue influence over the Sultan, and they are at first resolved that his former punishment shall be observed.

She pleads her cause; the Sultan is madly in love with her, and the people now realize her sacrifice, for the delay she has exercised has saved the lives of a thousand virgins. Thus the terrible decree is abolished and the vizier's daughter becomes the true and lasting wife of the Sultan. Sheherazade is not portrayed as a simple-minded Oriental girl, with only a marvelous gift for story telling, but also a beautiful woman who moralizes and talks philosophy to the crowd. It is a new version of the character which is not quite Oriental. What is lacking in the book as a stage play is redeemed by the wonderful mounting which is perhaps one of the best spectacles seen in Paris and undoubtedly the best production of *Samir*, now recognized as

one of the principal French producers.

The incidental music is furnished by an orchestra at the back of the stage, out of sight, under the direction of L. Wormser, the score being compiled from the folk music by H. M. Janus and A. Cadou. Miss Andree Megard is sympathetic in the leading role of the wonderful story teller. *Kendren*.

REVIVE

Paris, June 4. The independent stage society known as the Théâtre Figuer (stating its name from the founder, Eugène Figuer, the publisher) gave its annual performance at the Théâtre de la Renaissance with the object of introducing a new author to the public. A lady had the honors on this occasion by her four-act piece, "Revive" (To Live Again), signed Roland Charmy. It is her first theatrical work and shows great promise, albeit the second performance of the Théâtre Figuer, with which we must couple the name of Alice Laly Courbier, does not equal the

first when Paul Demarey's "Tragédie d'Alexandre" revealed a playwright talent to the world.

The authoress reveals a distinguished French soldier Andre, who comes home on furlough and feels bitter at the sight of those of the rear who are enjoying themselves and making money while others are fighting. He even reproaches his wife, Rachel, at her conquesty. As a matter of fact the devoted woman has denied her best efforts to do honor to her husband's return. When demobilized Andre retains the same morbid impressions and decides to retire to a military country residence, to be far from the society he now detests. He is rich and in a good station of life; his wife returns to follow him, feeling that life is still worth living in the midst of friends and especially knowing the ex-soldier's faults are unjustified.

Rachel has devoted much time to a charitable institution for the wounded and continues with her father in ministering to those crippled by the war. Being without news of her husband, conscious of being abandoned, she imprudently

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permits Vrai to make love to her. The latter is the founder of the institute, with other people's money, and she is unable to resist his persuasions. This varnished philanthropist is really a crook, and he abandons with what is left of the funds of the hospital.

Rachel is in despair at her fault and the ruin of her institution, and falls dangerously ill. A mutual friend summons Andre to her side, in the midst of her grief. She makes a clear confession, as a little child, and is pardoned by the husband, who realizes he is greatly to blame for having been so unjust toward mankind in general and his wife in particular. He offers to establish the hospital under his own control and assist Rachel in the good work which she considers the duty of those who did no fighting.

Mme. Cora Laparcere defends this theme to the best of her ability, besides lending her theatre for the tryout performance. The first two acts gave promise of being a strong play, but the third and last caused a crumbling which destroyed the enthusiasm of a critical audience. Roland Charmy must try again. It is astonishing the number of excellent pieces which fail because of a weak final. It is far better to have a poor beginning and a brilliant ending. *Kendren*.

player's stone. Consequently it is not astonishing to find the house full nightly. *Kendren*.

UNE FAIBLE FEMME

Paris, May 18.

The new three-act comedy by Jacques Deval (son of Abel, former director of the Athénée and the Théâtre Louvois, and also first laureate of the Marigny), presented by Richardson at the Théâtre Perrin, is a success. It is an old story told in a new way by a young poet. It was to be expected the curtain at the dress rehearsal would give the work a warm reception, but for once it was merited. There is little if any adverse criticism.

Young Deval is a close observer, and has constructed a delicious entertainment. Arlette (Mlle. Palometti) is a charming widow; not precisely merry, but feeling little regret for her deceased husband. She was happy with him, but he proved too paternal. When the sport Henri and the sentimental George become suitors for her hand she is embarrassed, for she thinks tenderly of them both. She is influenced by the affectionate manner of George and equally submissibile by the authoritative power of Henri.

She is a weak woman (une faible femme), and finally surrenders to the latter. She was not precisely willing, but constrained by Henri's superior knowledge of the world. As soon as ensues she realizes her mistake, and this is confirmed by the abrupt love-making of Henri. George is almost broken hearted until Arlette goes to him to prove her preference. There is trouble between the two men, and the young widow fully understands at last it is George who will make the best husband. This brief outline of the comedy inadequately describes all the delightful situations. It is risky without being shocking, humane and amusing. It will prove to be one of the best things in town. The characters of the Don Juan-like Henri, the sincerity of George, the benignant woman in her shrewd of a future partner, are well depicted. And, moreover, this comedy is extremely well played. *Kendren*.

CASINO DE PARIS REVUE

Paris, May 18.

"Cache ton Piano" (and not the Belle Revue) is the title given by Jacques Charles for the new show mounted by L. Volterra. The book, such as it is, is signed by G. Arnould, the music arranged admirably by Louis Hillier. This title refers probably to the forthcoming tax on piano and a suggestion to hide the instrument, albeit there is nothing in the revue to that effect. The title of a Parisian revue never cuts any ice, though it might well some.

The present show is quite clean, comparatively speaking. A better mounted production has rarely been seen in the house. Rose Amy appears in a gorgeous set of animated costumes. Paulette Deval has put in her own act. "The Persian Carpet," with music by Nougaro and assisted by her dancer, Syndicat. It is very brilliant, but the dancing is so-so. Jack Mason has a troupe. J. W. Jackson's boys are an innovation in such French productions. Derville and Druon are complete comedians; they have not much material but make good with what the author has provided. Mlle. Delorme, a Belgian comedienne, is full of gaiety, and could likewise have made a greater hit if given the opportunity. A couple of acrobatic dancers of real talent, seen last winter at the Olympia, Mlle. Liguier and her partner, Mastry, carry off the main applause.

Volterra has presented a splendid show in spite of its lack of humor, and the new revue at the Casino de Paris can be recorded as another success. As a matter of fact, Leon never has a front; there are always some items to redeem what in other houses would spell ruin. The expense of putting on such a production in these days of exorbitant prices for seats and tables must have been tremendous. But the management seems to wield a magic wand or hold the secret of the phil-

FINTJE à DE LA VOIX

Paris, May 18.

A clean, relishing farce by J. P. Ponson, in three acts, from Brussels, revived at the Théâtre du Gymnase, with the author in an excellent role. It is almost equal to his "Mariage de Mme. Brûlémane," of the class of "Péchés et Permettre," with moments of pathos. He paints Belgian family life in bright colors and raises many a laugh without any smut.

The story has not yet been told here, though the play was a success in Brussels. Josephine van Iselaer, known to her parents as Fintje, is thought to have an operatic voice. A self-styled famous singer offers to bring it to the correct high pitch, and in the first act the delighted family sell their pork butchery to follow the girl to Paris, excepting the son-in-law, with literary abilities, who stays at home. The venture is not fortunate; the father goes in for horse racing, squanders his fortune and blows his brains out on the race track.

Fintje gets an engagement, but under rather suspicious circumstances, which is happily prevented. There is also a seedy journalist who seeks to blackmail the family. Finally Ridore hastens to his mother and sister; he has brought back the pork butchery shop, and they all return to Brussels. In the third act Josephine relinquishes the operatic career to marry the swain who has been waiting for her since childhood; the journalist is kicked out of doors; the theatrical capitalist who hoped to win Fintje's favors is sent about his business. All concludes in the most satisfactory and moral manner. The good people of Brussels who have seen the farce but not the opera of art undoubtedly wonder what a terribly naughty city Paris must be. *Kendren*.

JACK

LILLIAN

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ORPHEUM, SAN FRANCISCO
Week of June 13th

EMERSON WINS.

(Continued from page 16.)
with respect to the election of officers as it stood previous to the amendment. Owing to this difficulty in construing the constitution Gilmore said, Turner had gone to Vice-Chancellor Lane, who gave the much-disputed opinion, which, on the advice of Turner, was adopted by the council. Mr. Gilmore added the council had not acted in an arbitrary way, but that the Equity attorneys had almost insisted on the council adopting the Lane resolution.

Turner then said the Lane resolution had been passed to protect the vote in case of a contest. He did not go into details as to what direction or from whom a contest would come, his explanation confining itself to the legal aspects of the Lane opinion.

Sam Collins attempted to get the floor and finally propounded a query or two, which Turner answered amid much confusion. Mart Fuller (brother of the late George Fuller Golden, first big chief of the White rats) started a small-scale riot a few seconds later when he charged that the double voting thing was a scheme to beat Lackaye. Wilson managed to get himself heard above the roar, and striking a dramatic attitude shouted at Fuller: "How dare you say such a thing, sir?" Voices from several parts of the hall affirmed Fuller's charge and counter-denials from the Emersonites conflicted in a verbal battle for a few minutes, the crowd finally yield-

ing to Wilson's exhortations to come to order.

Mona Kingsley and Dore Davison put a couple of simple queries, which were answered without incident next, but Fred Hurt, a councilman candidate on the Lackaye ticket, started the rumpus going all over again when he attempted to have a resolution adopted by which Francis Wilson would appoint three assistants to the three tellers.

Mr. Hurt said he wanted to clarify the situation, and after the matter of allowing him to read his resolution being put to a vote and passed, the privilege of the floor was rescinded before he had passed the second paragraph of his resolution, another vote being taken on motion of Reginald Barlowe, and Mr. Hurt was forced to sit down with his unfinished manuscript tightly clutched in his hand.

1,000 in Attendance.

The meeting was then adjourned, after the voting concluded, until Monday, June 7, at Equity headquarters. About 1,000 attended the Hotel Astor session.

Several comedy incidents took

place in the lobby and the main hall preceding the meeting. Some question arose as to whether members on entering the hall should be allowed to deposit their ballots in a box in the lobby. This resulted in a near clash between Jack Deveraux, Emerson's campaign manager, and William J. Kelly, Lackaye's chief of staff. It was finally decided by Francis Wilson that no voting should be done until after the meeting proper, and in order to see that the rule was obeyed Miss Kingsley, an ardent Lackaye supporter, perched herself on top of the ballot box and held the fort until the meeting opened. A bevy of pretty girls, Emerson supporters, bottom-hatted all comers in the lobby before the big show started with requests to vote for Mr. Emerson.

The meeting was practically a repetition of the Lackaye-Emerson debate as far as the audience was concerned, the same disorder and cheering mingled with groans and hisses marking the proceedings. Another similarity was the apparent concerted effort by the Emerson faction to heckle Lackaye when he made his protest regarding Emerson's non-eligibility, the hissing and boos coming from easily defined sections of the hall.

"FOLLIES" IN NEED.

The management of the "Greenwich Village Follies" is hunting for a successor to Francis White with the show.

The company is now in Chicago, where it is doing a record-breaking business, but Miss White will only remain until August 1, when she reports to Arthur Hammerstein.

"BAT" SWITCHED.

Switching their plans for the incoming attraction to the Playhouse, "The Bat" will not go in as originally scheduled but will give way to "Meeting Things."

Both plays are controlled by Whigham & Kemper.

BURTON CASTING FOR C. & G.

David Burton, who has been a player and director, is now with Channing & Cost as casting director for that firm's road attractions. His office is at the Princess.

Burton was lately with Cohan & Harris, having charge of the play reading.

BERLIN GOING TO LONDON.

Irving Berlin will sail for London the latter part of this month.

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1573 Broadway, N. Y., at 47th St. STRAND THEATRE
BUILDING

VARIETY

topped by Eva Tanguay, Gus Edwards, and Walter Kelly.

Edward Weston, who has been engaged in opening the house with Harry T. Jordan, of Philadelphia, will remain another two weeks to put the house in direct. R. P. Keith, a resident manager following his administration.

BOSTON.

By Len Libby.
ORPHEUM, LOEW.—Pop vaude-

ville.

BOSTON.—Pop vaudeville.

BOWDOIN.—Pop vaudeville.

BUQUO.—Pictures.

ST. JAMES.—Pop vaudeville.

SCOLLA'S OLYMPIA.—Pop

vaudeville.

GORDON'S OLYMPIA.—Pop

vaudeville.

GORDON'S CENTRAL SQUARE

—Pop vaudeville.

MODERN, BEACON, CODMAN

SQUARE, STRAND, FRANKLIN

PARK, EXETER STREET, COL-

UMBIA, LANCASTER, WALDORF,

GLORE, FENWAY.—Pictures.

PARK.—"Below the Surface,"

etc.

SHUBERT.—Dark. Closed sea-

son with "I'll Say She Does," Sat-

urday.

"Romance," film.

WILBUR.—Second week of "The

Poor Little Rich Girl," new Lew

Field's show, due to terminate this

week. House will be closed for

summer.

HOLLIS.—Dark. Wound up sea-

son Saturday with "Genies and

the Crowd."

TRIMONT.—Another week of

"Mary," the Cuban musical show.

Indications it will continue through

summer unless especially hot.

HORTON OPERA HOUSE.—

Closed for the season after the en-

gagement of Schwartz's Tiddish

players who opened strong but did

not hold popularity.

COFLY.—Closed Saturday. Due

to reopen in August.

TRIMONT TEMPLE.—"The

Shepherd of the Hills," film.

The Keith people have a novel

little book, printed in very good

taste and supposed to be the dis-

semination of a professor on the

Keith theatre here as an institu-

tion. In this narrative form the

book brings to the fore all the good

points and the exceptional qual-

ities of Boston's only big time

vaudeville house. While no one is

credited with the authorship, it ap-

pears to have been the work of A.

J. Philpot who recently joined the

Keith staff in Boston.

During the week just past there

were two or three exceptionally hot

days. This was enough to take all

the gimp out of the local theatrical

season. But one theatre will have

a legitimate attraction at the end

of this current week, according to

the outlook.

Jessamine Newcomb, of the Cop-

ley, sails soon for England. She

will return in August to join the

Henry Jewett Players.

BUFFALO.

By Sydney Burton.

SHUHART THEATRE.—First week of

the Hodgkinson lease. Film "Mex."

Get off Sunday with a good break

on the weather.

MAJESTIC.—Baptiste Co., Inc.

"A Tailor-Made Man."

REHA'S HIPPODROME.—Film

"Alas Jimmy Valentine."

GAYETY.—"Burlesque Wonder Show."

ACADEMY—"Beauty Revue."

OLYMPIC.—Big Impa, Mille

Hertha, Eddie Cy and Cy, Merry

Prince, "Bright Ideas."

LYRIC.—Zeb Zarrow Troupe,

Ferry and Hawthorne, Royce,

Charles Dragon, Parker Trio, "The

Sacred Flame."

STRAND.—Film "In Search of a

A Dinner."

FAMILY.—"What Becomes of

the Children?"

Business off again—on again for

two weeks with the weather play-

ing the leading role. The past

week-end with the weather cold

and rainy, packed the local thea-

tre and picture houses. Business

was off at the Majestic all week due

to the absence of Miss Bonstelle

from the cast, but the first Saturday

half holiday of the year brought

Attention, Men!!

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Custom made plain and pleated
Shirts for Dress and Tuxedo Wear

\$4.50 Shirts reduced to \$3.20

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1578-1580 Broadway 712-714-716 Seventh Avenue

still an unknown quantity, pulled

through a tip-top season and has

called forth favorable attention

from all quarters.

The Tiddish season is in full

bloom here. The Cabel-Goldstein Co., drew down \$11,000 at the Majestic Sunday and "The Rabbit's Melody" did close to \$2,000 at the Empire Monday, the latter show

raising its top price to \$2.50 which is a new one for the locals.

Developments with regard to the

new Loew site came to an abrupt

standstill this week and the possi-

bility now prevents itself of a

five-year delay in building. The

Goldie Clothes Shop, which holds a

lease on one of the parcels has re-

fused to vacate and has exercised

its option to renew for five years.

The case came up before Judge

McCormick, Friday, with both sides

represented by the city's leading

lawyers. If the Goldie people win,

the Loew project may have to be

abandoned for the present.

RETURN TO VAUDEVILLE

BILLY HAL WILSON

Music by
FRED RATH
Lyrics by
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MILES Revue de Luxe, Irene

Trevette, La France and Kennedy

Hayes, Montgomery and Hanna

Arthur Lloyd, pictures.

PRINCILLA Bud Duncan and

Co. Elaine and Titania, Hunter and

Adams, Olive Smith, Gypsy More-

Gith and Co., Toshie and Yoshi

pictures.

GRAND "Melody Shop," Elm

City Rose, Lew Hawkins, Mona

Gray Davis, Harding pictures.

LOUIS LIBERTY Vaudeville.

EMPIRE French Profess.

LUNA PARK Harry Davis, Mary

O'Dell, Louise Alding and Jack

Wright, Moskoff and La Bella

Henry and Nell De Fay, Napoli

Trio, Mathieu.

STILLMAN All week, gins. "The

Man Who Laughs."

METROPOLITAN and **STRAND**—All week, "Folly of the Storm Country."

EUCLID—All week, "The Big Wolf."

STANDARD—All week, "Everything But the Truth."

ORPHÉUM—All week, "The Girl of the Sea."

GADET—All week, "High Tack-ets."

MALL and **ALHAMBRA**—Burn-

ing Daylight."

KNICKERBOCKER—The Im-

perate Hero."

RIALTO—Down on the Farm."

Burnum and Bailey's circus

played to capacity twice daily, 7-8

The Star closed Saturday.

A private screening of Mary Pickford's latest picture—"Nude"—was given at the Statman Tuesday night and Wednesday. "The Mollie" (debut) Memphis Fairbanks, introduced at the same place. Mary and Fannie

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are here for the picture conventions. So is Harold Lloyd.

Clevelanders should be about letter perfect in "Parlor, Bedroom and Bath" as now, as this farce has been given three times this season—twice by stock players.

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medium brown, light brown,

blonde, blonde, light blonde,

etc. I have no gray hair.

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Mary T. Goldman's Hair Color Remover

will be offered in one week to anyone

wishing to receive the free offer. The

natural color of my hair is

black, jet black, dark brown,

medium brown, light brown,

blonde, blonde, light blonde,

etc. I have no gray hair.

Photo and the first few trial tests of

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TRIPOLI



BY PAUL CUNNINGHAM, AL DUBIN & IRVING WEIL

TRIPOLI On the Shores of Tripoli

Lyrics by
PAUL CUNNINGHAM
& AL DUBIN

Music by
IRVING WEIL

Musically with expression

Copyright 1926 by J. W. F. & Sons
All rights reserved

On the Shores
of Tripoli

A BEAUTIFUL
WALTZ
BALLAD WITH A
MELODY
SO SIMPLE AND
FLOWING ANYONE
CAN SING IT

DEPART (Piano)

Put up the top of Tri - po - li. Don't leave you all alone.
... per haps we're a - gain - ing.
... when we come a - gain - ing just again.
... the shores of Tri - po - li.
... we'll be back again.

NOW READY Prof Copies & Orch. All Keys!
Duet Trios Quartets Band and Orchestra

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Carpets, Draperies,
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Plushes. Imported
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best quality at
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Leading Makers of
Stage Attire
For Men and Women
We will be glad to estimate designs
for your next costume. Visit our
beautiful Showroom at
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IN PAINTED SATINS, PLUSHES, VELVETS, ETC.
ORIGINAL IDEAS
UNIQUE DESIGNS

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Repairing and Remodeling
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The world's largest
manufacturers of the-
atrical footwear
We Fit Entire Companies
Also Individual Orders
230 WEST FORTY-SIXTH STREET

**BEAUMONT (MEANS)
(ULTRA) SCENERY**
THEATRE MANAGERS—THESE ATTRACTIVE SETS WILL BE INSTALLED IN YOUR THEATRE
THE COST OF COST. THIS ENHANCING THE BEAUTY OF YOUR PLAY HOUSE AND MAKING IT EVEN
MORE ATTRACTIVE TO YOUR PATRONS. WRITE US AT ONCE FOR PARTICULARS.
OUR STUDIOS ARE GETTING QUITE BUSY. OUR SETS ARE IN MOST
OF THE LEADING THEATRES OF THIS COUNTRY.

SCENERY DE LUXE THEATRE'S NEW STAMBOOTIN A
DECORATIVE DESIGN MADE TO OUR SPECIAL ORDER. NOTHING LIKE IT EVER
OFFERED BEFORE. WONDERFUL DRAPERY, ATTITUDES, PAINTED IN
THEIR NEW STAMBOOTIN A DECORATIVE DESIGN MADE TO OUR SPECIAL ORDER. NOTHING LIKE IT EVER
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OFFERED BEFORE. WONDERFUL DRAPERY, ATTITUDES, PAINTED IN
**BEAUMONT (MEANS)
(ULTRA) SCENERY**
OPPOSITE THE N. Y. A. CLUB HOUSE

MANAGERS AND AGENTS NOTICE
MAURICE DOWNEY AND COMPANY
Will Be at LOEW'S AMERICAN THEATRE, NEW YORK, JUNE 10-13—
LOOK US OVER.

such as the pictures taken by the news weeklies will testify.

Arthur Wenzel, who has successfully conducted the Superia theatre, for the Universal, will never connections and assume the management of the Victory, June 11, relieving C. P. Ulum, who has been in charge of the latter house for the past year.

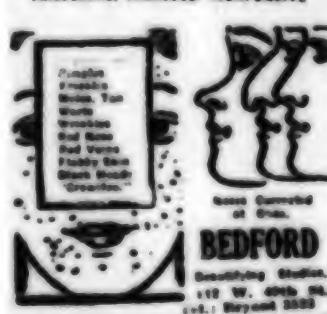
Margie Lake, of Lewis and Lake, who formerly co-starred in their

ACTS
SONGS SKETCHES WORKSHOPS
Written by various men
BILLY BROWDER &
JOE Gandy Theatre Side - New York
Phone Bryant 7745 or name in and go in

own girl shows, has forsaken the speaking stage for the screen, and while not among the cast mentioned, had an outstanding part in *Jeanne Hanan's* serial "The Lost City," after which she was engaged for the Harry Carey production "Fighting Job."

Pope and Uno have just finished working with the Mary Pickford Company, and previously appeared with Olive Thomas in two of her

Have Your Face Corrected
IMMEDIATE, PAINLESS, INEXPENSIVE



productions, and after finishing a few more that Uno is contracted for, they will again make a tour over the big time.

Hattie Birma, wife of Max Fiedl is again regaining her health and left to join her husband at Vancouver, B. C. For some time Mrs. Fiedl has been in a helpless condition, due to rheumatism.

PITTSBURGH.
By Coleman Harrison.
Pittsburgh is minus anything that resembles a legitimate production. The times are drawing heavy patronage at all the local play-

SPANISH DANCERS
Castanets, Cymbals and
Tambourine Taught by

Senora AURORA ARRIAZA
Hours 10 to 12 Daily, Room 1-4
401 MADISON AVE., NEW YORK CITY
Tel. Plaza 2-004

bounce with the warm weather is yet little affecting the draw.

The Alvin is doing unexpectedly fine business with pictures.

"The Confessor" is continuing to heavy patronage at the Ninth, while the first week of "The Mormon Maid" at the Pitt brought fine results. Both pictures will be continued for at least another week.

The Bachelor Club presented "Private Jim's Girl" to large audiences June 2-3. The play is the work of Earl Carroll, who was home to witness the production. Carroll is a member of the club. Local

SIXTH AVENUE
MANHATTAN THEATRE
1000 BROADWAY
New York City

STRENGTH NUXATED IRON
300,000 PEOPLE USE IT AS A TONIC
STRENGTH AND BLOOD BUILDER

HEALTH

Helps Make Strong, Sturdy Men and
Beautiful, Healthy Women. Nuxated
Iron is Dispersed By All Druggists.

NORA NORINE

"RHYME AND RHYTHM"

Direction
JOSEPH SULLIVAN

CYNICAL OBSERVATIONS

It's a safe bet when your friend greets you with undue enthusiasm, you know he is going to ask you for a five, or has just received contracts for 20 weeks and wants you to know it.

It's a cinch to keep any wife's interest, except your own.

ALAN GREY

ADMITTED BE-Y?

A RIOT OF LAUGHS AND FUN.

FRED LEWIS

THIMBLELY
DAYS "A Whoopee Number is something you've got and can't get."

Walter Fisher
Directed by Adelle March and Others in
"Go Into the Kitchen"
Representative H. BART McHUGH

ORPHEUM Circuit

HUNTER, RANDALL and SENORITA

"ON THE MEXICAN BORDER"

Special Scene Laughing Hit
Direction HORWITZ and KRAUS, New York City

HUGH McDougal and EILEEN SHANNON

In "A GLIMPSE OF OLD ERIN"

Proctor's Fifth Ave., New York, Now (June 10-13)

critics acclaimed the production as one of the best ever offered by local amateurs.

Bengiovanni, local cabaret proprietor, is erecting an \$80,000 establishment at Wildwood, Pa., near here. He operated a small place there last season.

BENJ. KLEVAN

VIOLINIST

Director: Bengiovanni.
Now with La Bella Co.

BENJAMIN KLEVAN, Violin, New York City

ROCHESTER, N. Y.

By L. B. Shaffington.

LYCEUM—Manhattan Players in "The Five Million."

TEMPLE—Vaughan Oliver in "Friendly Enemies."

FATKE—Pearle True, Louis

Mannikin, Bedford and Gardner.

Getting the Money June Dawn

No-Nay; Slim "Virgin of Mam-

boat."

FAMILY—Nunoo stock, All

Assured.

VICTORIA—Pop vaudeville.

REUBENT—The Woman Office all week.

With two summer stocks almost

Music Printing
We can give you every
kind of music you want
to work. Compositions
composed for publication
and more.

Our specialty—Arranging

ORCHESTRATION SERVICE Inc.

160 Broadway N. Y. C.

directly across Clinton Avenue
from each other. Both houses
are possessed thereof.

Despite the lateness of the
season Foye continues open and
the well. The house usually closes
not later than Memorial Day.

Picture operation are again liberal.

Velvet Drop for Sale

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New York

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Managing Art by Sam Simeon
and V. E. Ted

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By American Author

JAMES MADISON

Ruthless Personified of

Commodities

WESTON & LEE

ARTISTS' BOEREM

Berlin, Meant.

Dear Sir.—

When a Hebrew comedian dies
do they put the Crepe on his Chin?

Mickey Curran.

(Curran and Raspberry)

No, generally on his Front Door.

FRED ALLEN

PANTAGES TIME

Direction, MARK LEVY

GUY TERRY

POOR MAN—

How did he come to

lose His Arm?

An—He wore it out Paying his Agent.

COMMISSION

DeVORE and TAYLOR

MOSS TIME

Direction, MARK LEVY

The Windows
in
HER HOUSE
are so Dirty
you have to open them
to see if it is
SNOWING
LOEW CIRCUIT
COOK and OATHMAN
Direction, MARK LEVY

HARRY FIDDLER



THE PROPER TONE

12 Minutes
in "One"

12 W. 12th St.
NEW YORK

Phone

Barrett 2-004

Orpheum summer pop vaudeville
will open June 12 and close
July 26. Manager Edward P. Levy
announces.

Kinema reopened June 2 after
dark one week while a rain-soaked
ceiling was redecorated. The memo-
tore entered through a trap left
open during a storm by an employee.

SYRACUSE, N. Y.

By Chester B. Bohm.

EMPIRE—The Five Million" all

week by Knickerbocker Players

E. P. KRITHE—Vaudeville

TEMPLE—Vaudeville.

CREWNT—New film held all

week.

STRAND—Romance," Slim, first

half. Poerent's presentation of

a legit success in Syracuse in some

time. Doris Krane screened miserably,

the lighting is poor, the

work of her leading man is wretchedly

monotone and theatrical, the direc-

tion is below par, particularly in

one scene with the actor of

Mr. Klein wearing very modern headgear

resembling feature settings.

EDWARD—"Young Mrs. Winthrop."

Slim, first half.

NAVY—"The Double Dyed Doctor."

Slim, first half.

TOP—"Trilby," Clara Kimball

Young, first version, first half.

HAPPY HOUR—Pictures, daily change.

REPERTORY—Pictures, daily change.

The Mystique Krewe of Ka-Nee

Ne, whose carnival in years gone

by rivaled the Mardi Gras of New

Orleans, will come to the fore again

during the State Fair in September.

The Krewe has named a finance committee, headed by former Mayor

Walter H. Moore, to raise a fund to

stage a gigantic carnival. Pictures and spectacles nightly during the

week of the fair are planned.

With the Foye Association,

Pyramide Club under the direction

of Marion Abner, presents "Lillian

Hood" in the open air on Arbutus

Blvd. next month. Will Entertainer

SPLIT

David I. Bandy
the only dog
ever to star
in a picture
in the show
business. He
was born
in my car
again, and
he is now



OSWALD WOODSIDE KENNELS

WOODSIDE, L. I.

ROXY LA ROCCA

WIZARD OF THE HARP

EDDIE McCARTHY

and

LILLIAN STERNARD

In "TWO BEDS"

Direction FRANK EVANS

This picture is dedicated to the
memory of my pal

Harry and Ursula Faber

who "danced out of the picture" June 1, 1936

Pauline Saxon

MERCEDES

AMERICAN MINSTREL SHOW

BOUGHT OUT UNTIL 1938

Address: PHAIDY CLUB, NEW YORK CITY

"Fashion Minstrels"

with

JOSIE FLYNN

Direction: BILLY GRADY.

Edward S. Keller Office.

THE FAYNES

Direction, Hughes & Hanwaring

WEAVER BROS.

ORIGINATORS

of Head and Harness

"ARKANSAS TRAILBLAZER"

What you've heard about Arkansas is

nothing to what you're going to hear now.

Direction, JACK HOWORTH.

Will sing the role of the Sheriff of

Nottingham, Balfour, a native of

this city, has sung the role for the

Society of American Singers at the

Park Theatre, New York. The produc-

tion will have a \$2.50

A woman patron of the Strand

here was touched on the arm by an

usher.

"Here's something you dropped

from your handbag," said the

usher.

She was handed a silver salt-

shaker. The shaker fell a second

time.

"It's not mine," said the movie

fan, embarrassed. "What would I

be doing with a saltshaker?"

Manager Edgar Well remarks as

how he thinks the saltshaker was

dropped by a patron who had been

visiting a restaurant previous to



ALLEN'S FOOT-EASE

Gives ease and

comfort to feet

that are tired

and sore.

If there isn't

enough room

in the car to sit

in the foot bath,

just everywhere

there is a

NEWS OF FILM WORLD

George Krebs is out of the Famous Players sales force.

The Virginia, a \$250,000 picture theatre at Vallejo, opened last week.

Conway Tearle is playing opposite Zena Keefe in "Married Hearts."

Rupert Julian will henceforth resume his special productions through Arthur S. Kane.

Louis Ormond Locklear has begun work on his special Fox feature, "The Skywayman."

Play Murray, ingenue in "Civilian Clothes," has signed a 5-year contract to star in Alert pictures.

Joseph Franklin Poland and Bradford King have signed to write exclusively for Thomas H. Ince.

Dell Henderson will direct George Walsh's next Fox production, "The Diver," by Thomas F. Fallon.

King Vidor will produce a seven version of Clare Kramer's "A Successful Calamity" for the First National.

Vivian Rich's starring contract with Fox has expired. Miss Rich will continue for Fox in leading roles.

"Hidden Dangers," a Vita serial featuring Joe Ryan and Jean Paige is scheduled for release the middle of July.

Charles Maigne will direct Thomas Meighan in "The Frontiers of the Stars," the Albert Payson Terhune novel.

"The Branded Fool," a Robert serial co-starring Ben Wilson and Ned Gerber will be released next month.

Julius Schwartz, formerly of the Fox Films' sales force, has gone over to First National in a similar capacity.

The Bayside, Northport, Me., has been sold by E. R. Conner to J. D. Parsons of Waterville, Me. It is in a summer resort.

Otto Skinner will start work on "Kismet" shortly, under the direction of L. J. Gernier. Robertson-Cole will release.

Alice Lake will be starred in Metro's adaptation of Nance Harriet's Saturday Evening Post serial, "The Gorgeous Girl."

Shirley Mason has begun work on "Merely Mary Ann," by Israel Shai. Edward J. Le Saint is directing this Fox picture.

Anna Little will be William W. Hart's leading woman in his forthcoming Paramount production, "The Cradle of Courage."

Clifford Gray is going to London July 3, for the Famous Players, under contract. He has signed a contract with the producing concern.

Mildred Harris Chaplin has settled her domestic difficulties with Charlie and is working on a new production, "Polly of the Stern Country."

Perry Evans, cameraman for Max Bennett, and David Abel, a Schenck cameraman, have been elected members of the American Society of Cinematographers.

Ted Browning will direct Priscilla Dean in her next Universal production, "Outside the Law," which is also the original work of the director. Lorina Holtzman wrote the continuity.

Hilde Ferguson left last week for the coast to sail from San Francisco June 3 for Japan, where she will take some scenes for a big Paramount production. She will not return until the fall.

Gene Roosa, former dramatic critic for "The Rocky Mountain News" and publicity director for Robertson-Cole in Denver, has accepted a position as publicity manager for the four Williams Fox pictures in Denver.

C. C. Hale of the Hale Attractions in Cincinnati, who has been handling the Pioneer pictures in Southern California, sold his interest in the organization bearing his name to Bebe and Weeze who will carry on the exchange founded by him.

The Society for Prevention of Cruelty to Animals should do something about the frequent wild animal infestations of houses, which infestations are increased and concentrated in pictures these days. It is tough on audiences who haven't seen any other Jack.

Miss Ruth Bel Lesser, prominent representative arrived in New York from Los Angeles Monday. Lesser is attending the Cleveland convention and will arrive in New York this week end when plans

will be completed for the distribution of the Kellerman feature, "What Women Love."

Roy Kalfus, a charter member of the American Society of Cinematographers, has been appointed camera man in chief and laboratory superintendent at Metro studios, and L. Lyman Broening, another A. S. C. member, has been appointed to a similar position at the Al Kaufman studios.

Goldwyn has purchased Maximine Foster's story, "The Trap."

which ran as a serial in McClure's and is to be published in book form shortly. The film concern and the publishers will change the title to "To the Highest Bidder." Years ago Nat Goldwyn produced a play called "The Highest Bidder," one of his biggest successes.

Van Dyck Brooks was engaged this week by Cosmopolitan Productions for a leading role in "The Passionate Pilgrim," adapted from the novel of Samuel Mewin, who was recently published in the Cosmopolitan Magazine. Others in the cast are Matt Moore, the youngest of the Mouse Brothers, Franklin Mann, Julia Swaine Gordon, Tom Guise, Arthur Donaldson. Robert G. Vignola is directing.

COAST PICTURE NEWS

Los Angeles June 11—Jean Haver is writing the Boston Comedies for Metro.

Fritzie Brunette is taking a month's rest in the mountains.

Thelma Fitzgerald has been selected to direct "Blackmail," Viola Dana's next Metro starring picture.

Alice Lake's new picture will be "The Gorgeous Girl," a published story, written by Nance Harriet.

"The Waffle Iron," a comedy drama by Arthur Springer, will be May Allison's next starring picture.

Sally S. Penn, wife of the manager of the Roslyn Hotel has given up hotel life and entered the picture.

Sarah Y. Mason is preparing the scenario for the first Irvin R. Cobb story to be filed by Metro, "The Five Dollar Baby."

Jack Hobson, formerly with Goldwyn's art titling department, has joined D. Anthony Taunay's staff of artists at Metro.

Martin Murphy is directing a western picture, "Franks of Fate," in which Magda Lane and James B. Warner are being featured.

Edward J. Atkinson is producing a homespun comedy, with Victor Porte featured. Victor Porte will be remembered as "Slippery Jim."

Myron McCarthy is now with the Real Film Co. at the Bronson studios, playing heavies in "Tiger's Skin," under the direction of Roy Clements.

"Are All Men Alius?" is the new title for "The Affair Iron." The story being an adaptation of Arthur Springer's novelette, first published as a magazine serial.

R. W. MacFarland, western manager for Mayflower has announced all productions with the exception of those contracted for will be released through First National.

Mark Wright is producing for Universal a condensed melodrama called "Bad Kirkland's Buddy," featuring Lee Maloney and Mae Busch.

"Blackmail" will be Viola Dana's next starring vehicle, written by Lucia Chamberlain and recently published. Albert Shirley LeVine is doing the script.

Frank Ryan is staging "Rich A-Bed," with an all-star film cast. Wallace Reed, King Bagget and Charles Evans are some of the most recent cast.

"The God of His Country" is the next Jack London story to be picturized by Metro. Mitchell Lewis will be featured under the direction of Edward S. Gabor.

Lois Zellner has departed for New York to join her husband, Arthur Zellner. Mr. and Mrs. Zellner have been members of the Metro scenario department for the past six months.

On his return from New York Douglas Fairbanks will start work on a new story, "The Curse of Capistrano," which is now being put in shape by Eugene Mullin. Jack Holt will direct.

Ray Del Ruth completed a two-reel comedy at the Fox studio with Dave Morris and Slim Corcoran featured. The company is about to leave for San Francisco to shoot scenes for a subsequent comedy.

"One Young Man a Clause," recently featuring Howard Hawks and Lucille Ball, and a story of holding mauls, is being produced at Universal City under the direction of Horace Hayes.

Philip Hart has finished the scenario of "Cast of the Day," the story of the big tops, which will serve as Edith Bunker's next Universal starring vehicle. Philip Hart will direct the production and is now assembling the cast.

Fred Ardath, who was in four two-reel comedies for Jacobs' Enter-

tainment, has returned to the studio to be published in book form shortly. The film concern and the publishers will change the title to "To the Highest Bidder." Years ago Nat Goldwyn produced a play called "The Highest Bidder," one of his biggest successes.

Van Dyck Brooks was engaged this week by Cosmopolitan Productions for a leading role in "The Passionate Pilgrim," adapted from the novel of Samuel Mewin, who was recently published in the Cosmopolitan Magazine. Others in the cast are Matt Moore, the youngest of the Mouse Brothers, Franklin Mann, Julia Swaine Gordon, Tom Guise, Arthur Donaldson. Robert G. Vignola is directing.

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and is to be published in book form shortly. The film concern and the publishers will change the title to "To the Highest Bidder." Years ago Nat Goldwyn produced a play called "The Highest Bidder," one of his biggest successes.

E. O. Van Pelt, press representative for the Hugh Drinker production, has returned from New York after a month of vacation. "When Dawn Came," this seven-reeler was produced here and shown at the Greenpoint, New York, to show the possibilities of its pulling power. From what Van Pelt said, it broke records at the Greenpoint and will probably be shown at the convention of the Associated Exhibitors in Cleveland next June 7.

Vera Standish, who has romped through many Christie comedies, has been cast by Scott Sidney for the role of a French maid in "Sister." The Arsene Lupin Story, which the Christies are producing for release through Robertson-Cole. Wedgewood Nowell has been cast for Lupin. Others engaged are William C. Mong, Milton Ross, Maurice Le Brun (whose name bears a close resemblance to that of the author), Frederick Vroom and J. P. Lockley.

"Didn't know it was loaded" nearly caused a fatality at the Christie studios when Wedgewood Nowell, in "Sister," a French melodrama being produced under the direction of Scott Sidney, narrowly escaped with his life as a result of a .32 bullet whizzing within six inches of his head. The scene called for the shooting of Ralph Lewis. The gun was in the hands of an assistant behind a door, who fired supposed blanks across the setting. The first bullet missed Nowell by the narrow margin and plunged into a heavy paneled doorway on the opposite side.

Jack Taylor is running a "Third Ranch House" every other Friday evening at the Hotel Virginia at Long Beach. The dance is informal and admittance is \$1.00. Rod E. Gerner is manager. The outfit call themselves Taylor and Perry's Paramount Players.

Louise Lorraine in films, was married in Pasadena to a wealthy business man of Kansas City, Mo., by the name of Robert McLaine. Mr. and Mrs. McLaine will make their home here, and the film star will not retire from the stage.

Tom Moore commenced work this week under the direction of Harry Beaumont on "Stop, Thief," with one of the strongest casts ever assembled for a Goldwyn picture. It includes Hazel Daly, Irene Rich, Raymond Hatton, Kate Lester, Molly Malone, Otto Hoffman, M. B. Flynn, John Lince and C. B. Griffin.

May Allison, who has just completed her new Metro production, "Hold in Trust," is spending a brief vacation at Coronado Beach, with her mother and sister, Mrs. Maud Latham. The mother of the screen star, who has been in delicate health for some time, will remain there indefinitely.

Harry Gribbon, long a featured comedian with Mack Bennett and other brands of well known comedians, has joined forces with the Christies and is at work before the camera on a new special Christie Comedy which is under the direction of Al Christie.

Charles E. Bray, the Western representative of the Olympia Circuit, would rather live in Los Angeles than anywhere else. He says he likes his new job and is arranging matters so he will spend a good deal of his time here in preference to Triana and an apartment.

Arrie Hathaway, of Hathaway and McShane, has retired from vaudeville and they are living at the Hollywood Hotel. Joe McShane is in the wholesale fruit and vegetable business here. Mrs. McShane is driving around in a new Marion four-passenger coupe while Joe is running a Ford.

Harry Hammond Bell has been elected president of the Studio Publicists' Association, succeeding Capt. Walter Huntington, resigned. Other officers are: Al Risley, treasurer; Emily Squiers, secretary, and Ted Taylor, editor of "The Mouth Organ," the official organ of the publicists.

Sylvia Breamer, who plays the lead in "Athens," was introduced to a New York film magnate.

"How long have you been from Australia?" asked the magnate.

"Not many months," replied the dainty little star from the antipodes.

"I must compliment you," commented the film head, "you speak very good English."

Betty Compson, who made quite a name for herself in the "Miracle Man," is now at the head of her own producing company, "The Test," in the working title of the first of a series of sugar-fingered serials which she has commenced production at the Feature Studio. Arthur Hamm is in charge with the following supporting cast: Lucy Stewart, Elmer Clifton, Joseph Lewis, Walter Miller, Clara Norton, Claire McDowell, Louise Currie, Betty Schade, Betty Lillian, Kate Tamm, Arnold Grange.

The Hotel Hollywood in Hollywood has four more picture stars under its roof, though probably not among its American. Not alone in the entertainment of the picture stars but in the halls of the legitimate stage. It is a kind of retirement, combining comfort and convenience midway between the financial center and the sea. The Thursday night dances have become famous in Los Angeles, and it is not unusual to see over a million dollars in stars contracted for dancing.

The latest addition to the scenario department of continuity writers to the F. P. I. is Frank Tuttle, a stage name and free lance writer.

He has served his apprenticeship as publicity representative for the New York Philharmonic Orchestra, 250

SHERMAN TO PRODUCE UNDER HIS OWN NAME

Corporation of \$2,000,000 Formed by Nathan Burkan.

Harry L. Sherman, formerly better known as one of the biggest state rights buyers in the West, is going into the producing end of pictures. A Delaware corporation has been formed by Nathan Burkan for \$2,000,000 which is to be known as the Harry L. Sherman Productions Co. The company is to form a number of releasing organizations along the lines of the First National and each will be operated under a franchise.

The plan of the producing organization is to make at least 20 features a year costing \$100,000 each. In the event of the cost going beyond that figure the consent of the franchise holders must be received. The country is to be divided and each charged with a percentage of the cost of production.

Stock is to be issued, there being 20,000 shares of preferred stock at \$100 a share and a like amount of common stock of no par value. Certain Western capital has already been interested and is ready to swing the deal.

The return to the producing organization is to be based on a percentage of the gross rentals that the various distributing organizations under franchise receive on the pictures in their territory.

The type of production is to vary. Several stars will be used for some of the productions, while others will have practically all-star casts.

REALART'S FIRST YEAR.

Realart is one year old this week. It started actual business June 31 last year. Since then it has released 18 pictures and four more are practically finished and will be put on the market during July and August.

Heinmar Bergman has been added to Realart's scenario staff. He will work at the company's Hollywood studio.

Chester Franklin has joined Realart's staff of directors and has been assigned to Hollywood.

Paul Powell has been engaged to direct Mary Miles Minter next year.

FIRST NATIONAL MEETING.

The executive sales force of the First National will meet tomorrow (Saturday) to lay out a campaign in connection with its franchise proposition among the bigger circuit theatres operated by Keith, Fox, Monogram, etc.

This meeting was scheduled 6 weeks ago Saturday but the Cleveland convention precluded its taking place with R. Clark, who was supposed to preside, impelled to go on to the convention.

HARRY WARD IN TOWN.

Harry Ward, managing director of the Hayward productions of London, arrived this week on the "Lapland" for an indefinite stay in America. He was accompanied by Henry Cundy, of the Cinema Sales Corporation of Great Britain.

Ward's visit is primarily in the interests of his recently perfected distributed organization.

VALE CASTING "LIFE."

Travers Vale has started casting "Life" which William A. Brady will produce as a special feature. The Paragon studio will be used, "shooting" due to start this month.

Vale will also direct the picture.

Corning, N. Y., Bijou Sold.

Corning, N. Y., June 9. The Bijou theatre building was sold today to John Malone, a realty operator, for \$60,000. Fay H. White, of New York, owned it.

Samuel Clark, manager of the Bijou, holds a lease for 10 years.

\$2,000 Judgment Against U. P. P.

Tale Kopiarz (Tale Press) received judgment for \$2,000.00 last week against the United Picture Productions Corp. for certain printing labor and services rendered between Feb. 27 and April 12.

Tuttle in F. P. Scenario.

The latest addition to the scenario department of continuity writers to the F. P. I. is Frank Tuttle, a stage name and free lance writer.

He has served his apprenticeship as publicity representative for the New York Philharmonic Orchestra. 250 Tuttle is a graduate of Yale.

BELOW THE SURFACE

Martin Phot. Robert Bousworth
Edna Gardner Grace Darmond
Paul Draper Lloyd Hughes
James Arnold George W. Moore
Alice Charles Giblyn
Dave J. D. Lester
Martha Phot. Ruth York
Geo. Quail George Clark

A *Thee H. Ince*-Paramount picture directed by Irvin Willat from the story by Luther Reed.

Poll of action from start to finish, this production has all the ingredients of a success and is bound to interest and please any audience anywhere.

There is more action in the first reel than is usually found in the average *five-reeler*. A realistic piece of staging shows a submarine at the bottom of the ocean. Inside are 27 naval officers and men, helpless, and in desperate straits. Robert Bousworth is the role of a diver who goes down 55 fathoms and succeeds in breaking chains to the submarine, which is successfully raised to the surface and the men are saved. Although common sense indicates that much of this staging must be trick photography it is so well done that it takes a big grip on the audience and holds the attention riveted throughout.

The newspaper headlines, this stunt brings forth, attract the attention of a shabby promoter and he schemes to capitalize it by using the dive in a publicity scheme to sell stock to the suckers. He is assisted by a prepossessing young woman with a shabby past and present, and she succeeds in trapping the diver's men causing all kinds of complications.

The story is very colorful in the telling in comparison to the splendid screen version conceived by director Willat. He has extracted every ounce of value from the story, and not content with the big submarine setting and its gripping action, he has two other sets equally noteworthy, one an elaborate cabaret scene and the other the wrecking of the night boat from Boston. The fog scenes, the dervish drifting aimlessly, the collision and subsequent confusion aboard the boat are done well.

The dominating figure is Robert Bousworth as the diver. His personality is magnetic and he seems to live the part rather than play it. In *Jack London's "Sea Wolf"*, he had a role in which brutalities dominated, yet even in that his characterization was such that he was a man you wanted to like and admire. In "*Below The Surface*" he had a self-exercising role, in which the love of his men dominates him, and throughout he is so natural it is hard to conceive that it is just acting.

Bousworth is surrounded by a splendid supporting cast. Lloyd Arnold, the shabby promoter, does everything the part calls for well. Grace Darmond is the promoter's vamp and, with her pretty face and figure it is no wonder the diver's men fell for her hard.

99

This Brunton feature starring J. Warren Kerrigan and distributed by Goldwyn through Pathé is just average entertainment, due to Director Irvin C. Ward and Jack Cunningham's respective failures to make the most of their opportunities. The latter made very poor use of the excellent picture material in Wyndham Marty's story from the *Illustrated Magazine*, and let the natural line of action slip for the sake of some society stuff.

The story makes a confused but fitting start with a novelist (No. 99, played by Kerrigan) managing from prison in an automobile which he drives through an open bridge. The car is lost in the stream. We see Kerrigan swim out, but how he got to the house is left to the imagination. The rest of the story is taken up with his maneuvering at a house party and how he proved his innocence and won a wealthy girl for his wife, a part prettily and distinctively played by Myrtle Breckin. Another in the cast who made good in an small fashion was R. D. McLean, former Shakespearean star and Tom Guiney, as an irate father, as usual, was impotent.

SCRATCH MY BACK.
Val Horne Fred Borren
Lulu Lloyd T. Williams
Helen Helen Gately
My Sister Andrea St. John
Doris Helen Brooks

A. L. Hirschfeld has drawn widely from the stock of Goldwyn pictures for the initial feature of the Goldwyn regime at the Capitol, inaugurated Friday night, June 4. It is a film adaptation of Rupert Hughes' story "Scratch My Back," directed by Harry Holtzman and photographed by Steven Edwards.

The picture pleased the first-night audience and held fast to its lead with all other spectators. It is a light comedy, easily despite the story is based on a strong melodramatic, heart-rending, black-mail plot that, if developed seriously would be a strong basis for the modern drawing-room picture scenario. The author has taken this idea and asterisked modern film plots, and while

it will serve its purpose with regard to this particular feature, it is just one step more toward destroying the illusions of the average picture patron. Mr. Hughes, with deliberate, malicious nature, has the heroine of the story marry another man before she meets the hero, and when she does meet him, continues to love her husband, nor does the hero for one instant have any designs upon her heroine. She is the daughter of a wealthy man, runs away from a convent to become a professional dancer, has an unfortunate experience which she neglects to tell her husband, and when threatened with blackmail by her former dancing partner, the hero helps her out by going to the blackmailer and cracking him over the shins with his cane.

The picture serves to introduce to film stardom T. Roy Barnes, who brings to the screen a boorish personality for which he was noted on the speaking stage. He registers well as a picture actor, and none of his "not" mannerisms are lost through the absence of voice. There are two other excellent artists in the cast, Helene Chadwick as the heroine and Cesare Gravini as the heavy. Neither could be very much improved upon in their respective roles. The remainder of the cast is of very high-grade caliber.

The direction and photography are on a par with the quality of the story and the acting.

John

PASSION'S PLAYGROUND.

Los Angeles, June 9.

"Passion's Playground" with Katherine MacDonald (First National), was shown here at the Kindred, said to be a pre-release exhibition. The film is weak through the story, and everything else in connection appears to be in line with that. The plot is of a girl who leaves a convent to travel through Europe, becoming confused with another girl of similar name, etc., over

Outside of Miss MacDonald's gown there is very little to be said of the picture. Its direction is even weaker than the tale though if the story had been followed in better form and the direction ranking above the ordinary which it does not, there would have been at least some background and excuse for Miss MacDonald's presence.

The real star of the film is buried. The star in fact is Edwin Stevens who appeared in the play on the speaking stage about 1914. It is quite likely exhibitors who may play this feature will star Mr. Stevens though the film does not.

J. A. Harry directed Miss MacDonald but he doesn't appear to sense her capability as did Hugh Ford, in the past. With the looks of Miss MacDonald, given director, story and cast, a picture could result, but these ingredients are ever-attended to. Otherwise such a feature

as "Passion's playground" may be expected.

Norman Kerry as the Prince played well, but the remainder of the cast, other than those mentioned, could have been more wisely chosen.

A horse and wagon could be driven through the rifts of the direction. With European and Monte Carlo "locations," the settings were distinctly American. Poor peasant girls were selling flowers in high-heeled mud shoes, a la Fifth Avenue. Colonial four-post bedsteads were in the Monte Carlo scenes with McGee basket furniture that is only seen in the country. At the time this play dates back to, beaded bags were unknown, but they are now plentiful in it.

Under the Sam Rocke management Miss MacDonald has turned out two releases with neither of any special strength. Right here she needed a strong story and direction. It's within reason to imagine the First National may insist upon these items for Miss MacDonald the next time.

REMODELING HER HUSBAND.

John Weldon Dorothy Gish
Mark Valentine James Neary
Miss Valentine Mary Miles Minter
Mr. Weldon George Clarke
Mr. Valentine Frank Kingdom

This feature will be liked by film fans but not particularly because of the story or the picturization of it, but through the exquisite comedy

Dorothy Gish offers. It is a New Art Film Co. production released by Paramount.

The picture seems to be a real Gish family affair, with Dorothy starring, and Lillian directing. Much is made of the latter in a title leader, which notes forth that this day is one where women is asserting herself in all the arts, and therefore it is time she undertakes the direction of pictures. Of course a little thing like the fact that Louis Weber and Ida May Park are considered more or less capable of directing a picture may mean nothing to the title writer. But Lillian does not qualify as a particularly strong director in this production. The story may have had something to do with that. It was not a world buster, but with the action that Dorothy supplies it will get by anywhere with laughs.

James Ronie, who plays opposite the star, is the only member of the supporting cast, who seems to have more than a "bit" to do. The others while acceptable fail to show often enough to get a line on them.

It is a picture that is Dorothy Gish, look, line and color, and it would sink if it weren't for her.

Fred.

Ayer Marries Helen Hack.

San Francisco, June 9.

Edgar Nichols Ayer, director of publicity and advertising for the California-Imperial-Portola chain of theatres, was married last week to Helen Clara Hack.

Everybody in New York applauds Will Rogers!

The Evening Telegraph
Globe
Sun
NEW YORK HERALD
Commercial Advertiser
Evening Mail

On the Screen.
By ALISON SMITH.

There are two stars in the screen world whose personalities so charm criticism that it is always baffling to review their films. One is Charlie Chaplin and the other is Will Rogers. The latter made his reputation behind footlights, where he threw his idiotic wags with one hand and juggled western epigrams with the other. The amazing thing to that he had somehow managed to transfer this personality—droll and all—to the screen and for the life of you, you can't tell whether his play is good or not. It is enough to know that he is there, and that he is always a joy to watch.

He appears at the Strand this week in a film with the friendly title of "Jes' Call Me Jim". It was adapted from the old novel by J. M. Holland, called "Seven Oaks," whose somewhat abiding humor and sentiment would never make a silent-movie of the present day. But the scenario writer has embellished the action and Rogers' own philosophy has found its way into the original story except that the hero who pleads to be known as "Jes' Jim" is.

He is a hunter and trapper who walks by himself like Kipling's cat. His grudge against humanity has grown out of the fact that his best and only pal has been railroaded into an insane asylum by a couple of young hypocrites who are trying to steal his invention. This is always a sympathetic theme since every one in this audience knows of some one whose seemed cousin's best friend had a similarly distressing experience. And when the romantic element is added to the plot in the person of a pretty, willow-like, the ingredients for popular appeal are complete.

But it is the background combined with Rogers' personality that makes the film really unusual. It does not stop at "seven oaks," but winds the story through a refreshing wilderness of wooded hills and valley scenes. The director, Clarence Badger, has shown a perfect instinct for Will Rogers' natural habitat. Certainly this homey, outgoing woodland represents the best of the Goldwyn output.

In his latest Goldwyn production, "Jes' Call Me Jim," this screen attraction at the Strand Theatre, Will Rogers again demonstrates that he can act as well as he can throw a lariat and chew the best advertised gum. J. G. Holland's book, "Seven Oaks," has forgotten the plot for "Jes' Call Me Jim". The story concerns Jim Weston (portrayed by Mr. Rogers), a happy-go-lucky trapper, whose best friend has been placed in an insane asylum by unscrupulous who seek them at their own game, raising his friend and at the same time the love of the village belle, is pictured in a series of thrilling scenes. The Strand picture programme also offers a scene study, a "Fatty" "Auburn Pollard" comedy and the subject of the house programme,

MOVING PICTURES

DANGEROUS TO MEN.

A Vida Dana starring vehicle. Metro-Green Classics produced, adapted from H. V. Heywood's "Elles Came to Stay," and directed by William C. Rowland. Continuity by A. P. Younger; photography by John Arnold.

Vida Dana is her usual piquant, slightly stiff, in the picture does a "bit" interestingly and funny for the major portion of the footage, and departs herself in keeping with the general light vein of the production.

We find Eliza attending a co-ed school when the news of her father's demise and the information she has been placed in the guardianship of Randy Varrell (Milton Sills) necessitates her departure from the institution. She pictures her prospective guardian as an old fogey and determines to make his life no miserable for him from their first meeting; he will send her back to school, she makes up as a raw-boned kid, but is astounded to find her guardian a perfectly eligible gentleman. However, she still retains her childish affection, but is considered merely as a child from then on. In time she espies a might love affair between her guardian and a designing actress and wins g. for herself.

The technical end of it is O. K. from directorship down to the photography. The production shows some trace of heavy expense in a massive ball scene, but otherwise confines itself to a limited number of interiors. There's plenty of action, in a measure due to the fine interpretations of the various roles. Mr. Sills played with restraint and dignity. The actress woman ran true to type, and was capably handled. The only other principal role, that of "Unkie," was very satisfactorily taken.

SHERRY.

Directed by Robert....Pat O'Malley
Miss O'Donnell.....Lorraine...Helen
George Burton.....Harry Spofford
Mrs. Carpenter.....Maggie Hartman Fisher
Barney Doyle.....Richard Carpenter
Andrew Gilman.....Alfred Fisher

Produced by Edgar Lewis Productions, Inc., from the story by George Barr McCutcheon, directed by Edgar Lewis, distributed by Pathé.

Most of the good elements of real entertainment are to be found in this production. It is a typical McCutcheon story, and Director Lewis has kept close to the book. McCutcheon has a wonderful trick of creating heroes who captivate and sustain sympathy even when in the early stages they are represented as boozey fighters and general scoundrels. Such a character

is Sherry, and when you see him in the first few feet of film staggering around with a man's size jug on there is a feeling immediately that you are going to like the fellow, whatever he does.

The action throughout runs very smoothly and at all times maintains the interest. All the elements that contribute to making a good picture are to be found. A likable hero cuts liquor and makes good; love interest, a little mystery, drama, and a most realistic fight are some of the constituents, and taken as a whole, the picture will make good on any program.

Pat O'Malley as Sherry gives a very convincing performance. O'Malley is of Irish birth, and the part he plays is that of a young Irish American. Another notable piece of work is that of Richard Cummings as Barney Doyle, the policeman. Lillian Hall has the female lead, but the part does not call for very much from her, but what she has to do she does well.

CAPITOL.

The new regime at the Capitol, established by Goldwyn under the direction of R. L. Rothaphel, would seem to be following into the same error of its predecessor. Mr. Rothaphel apparently imagines it is necessary to give the patrons of the Capitol a mammoth entertainment. It is this idea that will likely prove a stumbling block unless remedied at an early date.

The show started with an orchestral concert under the direction of Nat Flinton, made up of a potpourri of national airs, arranged by Victor Herbert, with a large chorus quickly changing pantomime scenes and motion pictures, all ingeniously blended. This made a very pretentious opening for the entertainment. Then came some Prima pictures, some classical dancing (monotonous despite its brevity), a Prima Turkish descriptive scene showing the life of a native rug maker.

A very pretentious presentation of Indian Love Lyrics set to music was very nicely done. A broader style of stage presentation might have been a more happy choice. It is made up of singing, pantomime, choral chanting and lyrical narration. You know it is very artistic because you do not understand what it is all about, and hence it must be highbrow, and you would not care to let the lady who accompanies you know that you did not understand it. (This goes for her also.)

A compilation of the current news weeklies follows, afterwards the feature, "Scratch My Back." The show closes with an immensely entertaining combination of animated cartoon scenes and zoological scenes, etc.

cuted by Ily Mayer, the celebrated cartoonist.

If only the managers of cinemas would simplify their picture entertainments they would realize how much better their audiences would be pleased. Picture fans go to cinemas primarily to see pictures. A brief orchestral number, a vocal solo, or some other uncomplicated form of amusement, is tolerated. When it gets beyond that you have got to give an entertainment without pictures.

Has it occurred to any one at the Capitol that as the summer is coming on and there is small likelihood of capacity audiences during the heated term, that it would be a good experiment to take out, say, the last 20 rows of seats and place small tables where tea and ices could be served? We are approaching the continental idea of comfort in places of amusement, and the Capitol is big enough in area to be a pioneer over here with this idea. Jolo.

THE IRON HEART.

Directed by Madeline Traverse. Story by George McAllister. George McAllister.....George McAllister John Hogan.....John North Tonin Cyrus K. Meeks.....Melbourne McDaniel Dan Gurney.....Bob Deery

Distributed by Hallmark Pictures Corp. Story and direction by Harry Grossman. Featuring Marguerite March.

Mechanically monotonous, not a vestige of comedy relief, and totally lacking in action, this production is very unconvincing.

The story deals with the adventures of a young girl who sets out to bring about the downfall of a gang of high class crooks because they have killed her father. She does her work in an efficient manner with the aid of telegraph wires, but the action is colorless. There is no sympathy aroused for the heroine; there is no love story to help out; in fact, it is just a portrayal of the methods she used to trap the gang, and in toto it is a very cold-blooded proposition as shown on the screen.

To lead up to a surprise the heroine at the opening is shown as a pickpocket, and this leads to her getting a job as a stenographer with the crook gang. However, the depiction is very palpable and does not hold as long as it should. There is also a surprise finish depicting an authorless reading manuscript to a male friend, and she asks him how he likes it, conveying the impression that the story told on the film is the story she has been reading.

The story as a whole has possibilities for picture presentation that have been passed up in this production. More action could have easily been injected and a good love theme would have helped it considerably.

Of the cast little can be said. Marguerite March is the lead glides through her part mechanically, and yet not at no time around any particular

interest beyond her pretty face. Charles Middleton as Frank Chevy, the leader of the crook gang, evidently believes that austerity is the principal feature of such a role. Throughout the picture he fare maintains one set pose with about as much expression as a cigar store Indian.

In several of the scenes it is impossible to be sure who is who among the women, and it is only in the close-ups that a distinction can be made.

COMMON SENSE.

This is a Republic released feature made by Louis William Chaulet, who adapted the story and directed with Veta Vale and Ralph Lewis featured. The production was sponsored by the Sidney Reynolds Co. It was shown at Loew's Circle this week, and proved a weak sister on a double feature bill, coupled with the Mary Nine Miller production, "Nurse Marjorie."

The picture is a reminder of how things were done in the films six or eight years ago. The story is badly told, the sequence of scenes is disconnected, and as for action, there isn't any.

The story selected was a poor one. It lacked all sense of sympathy as shown. There seems to be an utter lack of head or tail as to the characters, and the development of them is mighty poorly handled.

There was a good basic plot. That is a man failing in love with his own daughter. It should have been the real wailing, but under the direction received failed to register with any strength. One reason is that the continuity was badly written. It might have been possible that in an effort to turn out a cheap picture in which all of the scenes with the exception of about four small interiors, could be shot out of doors, the writer was forced to handle the story the way he did, but that the direction and continuity are incomparable.

Ralph Lewis is a capable actor, but his opportunities in this picture are limited. Veta Vale, as figure of no great depth, plays opposite him, failing to move.

The best bit is in a dog. All the heart interest settles in the pup, who is titled "Teddy Whork." The titles are atrocious.

In a sentence, to sum up on the production, it would be common sense to pass up "Common Sense." Fred.

OSCAR APFEL'S ORGANIZATION

Oscar Apfel announces he will shortly organize an independent producing organization, whose product will be labeled Oscar Apfel Productions.

Notice to Applicants For First National Franchises

It is rapidly becoming evident that it will be impossible to grant Franchises to hundreds of exhibitors who have applied for them. There can be but one franchise holder in each zone. We assure you that every application is given careful, impartial consideration. It is because we desire to be perfectly fair to applicants—and at the same time select the exhibitor best qualified for a membership in the organization that we have gone slowly in announcing the award of Franchises.

If you are the leading exhibitor in your zone, have no fear—we will find it out and you will get your franchise.

To those disappointed ones who fail in securing Franchises, we can only say—The best man has won.

Yours for fairness,

Associated First National Pictures, Inc.



There'll be a Franchise everywhere

FAIRY STOCKHOLDERS HEAR OF PROFITS AS STOCKS RISE

Earnings of F. P.-L. Now Five Times More Than Preferred Requirements—Goldwyn Off—Loew's Down to 29—This Week's a Recovery Market.

This week has been a "recovery" market, stock quotations going up the past few days over the recent slump. Toward the middle of the week Famous Players advanced to 79%, a gain of 2% points over last week. While no official announcement has been made, it has been reported the stockholders may look for increased dividends.

The statement has been made by directors of the concern that the corporation's earnings are now five times its preferred stock requirements, and the claim is also made on the Street that its recent foreign expansion will open up a field for increased earnings. Famous has had a more or less meteoric career on the market. It reached its highest point last July when it went up to about 125, after having been 22. At the end of the year it was considerably below par, hovering around the 80s, and never touched par again.

Goldwyn touched its lowest point early this week when it reached 19%, having dropped from 22, despite the announcement of its acquisition of the Capitol Theatre. The reasons attributed to the pro-

longation of the stock pool until October. It was to have been dissolved in July.

Loew's, Inc., dropped to 29, with every possible sign to indicate it is earning huge profits. When Loew, Inc., took over the Metro Film Corp., the owners of the producing and distributing concern accepted part payment in Loew stock at 25 and are still satisfied to hold it at that price.

There has been little or no activity in the minor film stocks of late. No transactions in Orpheum Circuit stock were recorded Wednesday.

"EXTRAS" CAUGHT.

Posing as "extras," a band of thieves gained access to the Griffith studio at Mamaroneck, N. Y., and made way with a number of articles. They came back for more and were caught "red-handed."

It is said the losses in several studios of late has become so great that the various producers have clubbed together and retained a national detective agency to secure them against it.

INSIDE STUFF ON PICTURES

Reports from sever-endings connecting the attitude of the "money men" with the picture corporations they have become interested in. The tales tell of excesses bearing down on the machinery of the picture concerns, interfering with its smooth running and boldly tampering with the temper and temperament of the picture executives involved. The latter, though, according to all versions, are helpless. They must bend the way the money wills. It is said that this has grown so aggravating in two or three instances that looked-for detections from the executive ranks of at least one big picture institution is daily looked for. The particular picture man reported most aggrieved is said to have foreseen the present condition and protected himself against it. Through that he is prepared to depart at any minute. The money men representatives started in the parlor, as it were, sussing out what they considered extravagances of operation, either in salaries, buying or selling, and trimming them down. Now they are in the kitchen, figuratively, wanting to know the wholesale price of whiskbrooms by the gross, and asking why the picture people paid more than the wholesale price when buying in lots of one each, and so on, relatively. The inspecting auditors or whatever they are called point to the manner in which banks and trust companies are run; how low the salaries in those organizations are for men of long and valuable service; how they save every penny with plenty of more, until the picture people, who apparently understand the banking business better than the bankers understand the picture trade, throw up their hands in horror if not in disgust. But the picture people wished it upon themselves, say those who are still free, and they shouldn't complain. They are not complaining, however, just deciding whether to "blow" or not, and let the money men run their money by itself.

Recently Ben Bernie and Julius Tannen were playing on the same bill in Cleveland. During the week, they were sitting in a dressing room settling the presidential puzzle, the amount of Germany's debt and other slight trifles. "By the way, Julius," asked Bernie, "you've been squawking about stomach trouble for the last four years! how did you get turned?" "Cinch," replied Tannen, "I quit the stock market."

Lot of laughs in the lights along Broadway this week. The first is stop of the Criterion, where the electricians carry the information that "Humorique The Holy Land" is holding forth there. On 42d street the coupling of the lights on the Harris and the American read "Wild Oats Viola Dana Dangerous to Men." The "Viola Dana Dangerous to Men" on the American would have been enough, but the house next door playing the "Wild Oats" picture made it more so.

In the May edition of "Scenario," a Parisian picture journal, Pierre Voyer once more attacks American films and cries that if they are unrestrained they will finally end by killing the art of the cinema. He goes on to say that they are deceptive because they are so well turned out, but the subjects are of sickening monotony. Voyer urges his countrymen to "buck up" and tells them they ought to supply the world with films, in view of the great variety of French scenery, the cleverness of French actors, the superior taste of French decorators and costumers, etc. Fox Films, the French critic continues, are among the best that come from America from every point of view, and then goes on to describe briefly some of the latest importations from that concern. It's possible M. Voyer may be doing press work in France for Fox, or maybe selling a few scenarios.

That David Warfield may take a flir in pictures is certain to the extent that negotiations between the star's attorneys and the Famous Players-Lasky are supposed to be under way. It is understood, if plane matriculate that "The Music Master" and "The Auctioneer" will be the first two productions.

A theatrical manager of some repute—principally unsavory—has a deal with a large film distributing organization, the head of which boasts he can reason better than anybody in the world. Under the terms of the deal the theatrical man's film productions are financed by the distributor who admits he knows a lot. One of the recent film productions was made so cheaply that the shrewd theatrical man figured it would not be liked by the smart distributor because it didn't cost enough money. He had purchased a story cheaply from an impoverished author, and when it came time to make up the bills for the grand total the manager sent for the author and asked him to give just a receipt for ten times the amount paid for the story. The author was willing to do so provided he was "put in" on the transaction, whereupon the manager cried, "What, are we trying to rob me!"

SETTLE McKEON SUIT.

Empire Corp. Gives Promoter Substantial Sum.

The suit brought by Jack McKeeon against Charles Frohman, Inc., for 25 per cent. of the stock in the Empire All-Star Film Corp., claiming this as his "bit" for having promoted the venture, has been settled, and it is understood McKeeon received a substantial sum to call things off.

The Empire All-Star Company was formed to finance the making of pictures from plays produced by Charles Frohman, Inc., and \$1,000,000 was supposed to have been paid into the film producing concern. Only three or four pictures were made, for which the Frohman company received \$35,000 each for the picture rights. The Empire had such stars as Julia Sanderson, Anne Mordecai and Olive Tell.

When the Freuler organization failed to go through with its arrangement with the Frohman company, the present deal with Famous Players was made.

EDWARD DILLON BETTER.

Los Angeles, June 9.

Edward Dillon is up and about again following an operation at a local hospital, designed to relieve his breathing apparatus.

As soon as he has cut the pictures of "Parlor, Bedroom and Bath" Dillon will leave for New York to direct Billie Burke's next Paramount production.

Walsh in "The Plunger."

PLAN COMBINATION OF NEWS WEEKLIES

Keith Agency Heads Reported Active in Amalgamation.

There is a plan under way which may bring about a combination of all of the news weekly firms. The heads of the Keith agency interested in the Kinggrams are reported active in bringing about the amalgamation.

The idea is to gather the Pathé, Gaumont, Kingrama, Selznick and Fox news weekly services under one head and thus cut the cost of production. An arrangement is to be effected with the Hearst controlled news weeklies whereby there will be an interchange of subjects.

SECOND HURST FILM.

Frank Borzage, who directed Fannie Hurst's "Humorique," is readying himself to tackle a second Hurst yarn for Cosmopolitan production.

It will be "Just Around the Corner."

WALSH IN "THE PLUNGER."

George Walsh is working at the Fox studio on a picture called "The Plunger," by Thomas F. Fallon, dealing with the adventures of a young American in Wall Street.

Dell Henderson is directing and Virginia Valli is the leading woman. Incoluma.

LILLIAN GISH REFUSES \$2,500.

Lillian Gish was this week in receipt of an offer of a contract to be starred by Famous Players-Lasky at a weekly salary of \$2,500 and refused it.

She is said to be holding out for \$5,000 a week, with no bids at that figure.

MILLIONAIRES HELP.

The Los Angeles homes of two millionaires will be used to Monroe Salisbury's production, "The Barbarian." They are those of W. A. Clarke, Jr. and Jack Cudahy.

Salisbury has returned from Northern California, where most of the exteriors were shot, and the Clarke-Cudahy homes are now being used for many interiors.

HOLUBAR SIGNS KIRKWOOD.

Alan Holubar has signed James Kirkwood as leading man to Dorothy Phillips for the first independent Holubar-Phillips production.

Other members of the cast include Valerio de Chavallier, recently of the Comedie Francaise, Elmer Clucher, Frances Park and Mrs. Margaret Mann.

SCIENTIFIC PHOTOGRAPHY.

H. Lyman Breining, secretary of the American Society of Cinematographers, is directing a campaign among the heads of State universities, urging them to have a department of scientific picture photography added to their respective curricula.



One Hour in Paris, and Then—

HE spent one hour in Paris—learning enough French to astound the home folks.

And then home! Did he astound them? He did, but not with his French.

Things began to happen when that little French girl dropped in. Things that'll keep your audience laughing for a solid hour.

By JULIEN JEHANNEAU.

Directed by JULIEN JEHANNEAU.

Photographed by L. V. H. S.

A THOMAS H. INCE PRODUCTION



DES MOINES "UNIQUE" SOLD SHOWED 4,000 MILES OF FILM

Was First Nickelodeon—Sold 12,000,000 Tickets in 12 Years—Cigars Checked There—Kept Five-Cent Price for Years—First in Many Improvements—Bought by A. H. Blank.

Des Moines, June 9.—With the passing of the Unique, this city loses its final "jazzy show" and the first picture house of any size in the city.

It has been sold by Elbert & Gatchel to A. H. Blank, who will rebuild it, converting it into one of the largest houses in the city.

The Unique has been playing at five-cent prices for 12 years. For three years before that the old nickelodeon held forth in the same building.

In 12 years 12,000,000 tickets have been sold by the house and 4,000 miles of film have been used. Many of the early vaudeville stars played the Unique, for until recent years

the house had vaudeville and pictures.

The Unique was unique in more ways than one. In the early days so many male patrons objected to their cigar into the theatre that "Kip" Elbert devised a cigar checking rack at the door. Here the patron deposited his cheroot, placing it in a little notch, and found it waiting for him when he came out again.

The Unique had the first electric sign on Locust street, now the city's principal thoroughfare; it had the first pipe organ of any film house in the city; it was the first theatre in the country that boasted of two projecting machines, and one of the first to change the pitch black darkness by indirect lighting.

CENSOR ITALIAN FILMS

Complaints in Italy Lead to This Ruling.

The Italian Government has issued an edict that all films shown in Italy in the future must be censored by the Ministry of the Interior. Heavy fines will be imposed upon producers who do not obtain the government permit before showing films in public.

The new ruling has been made in response to complaints from priests, professors and many heads of families that films now being shown are highly immoral and lower the moral standard of children and grown-up alike.

MANKIND USEFULNESS.

"Isle of Destiny" Story Dealt with This Question.

"The Isle of Destiny," recently completed by Character Pictures Corp., is by Mack Arthur, and deals with the question of whether the practical man or the dreamer and idealist is most useful to mankind. The Philippines forms the early basis of the story.

Paul Gilmore is featured. In support are Hazel Johnson, Frank Williams, Helen Pierce, John Weigle. The story was adapted and scenarioed by Merle Johnson.

Announcements regarding its distribution will shortly be made.

CONTRACT BREACH SUIT.

Thomas H. Gardiner has begun a \$7,000 damage suit against Murray W. Garson, president of the Foundation Film Corporation, producer of "The Blindness of Youth," on the ground of breach of contract. The defendant said Gardiner the New York State rights to the film in question for a period of five years for a consideration of \$3,000.

Gardiner complains at the moment of the sale—March 4 last—an action was pending in the United States District Court in which the National Picture Theatre, Inc., sought to restrain Garson and the Foundation Film from releasing "The Blindness of Youth" picture on the ground it infringes on their own "Blind Youth," adapted from the Lou Tellegen starring vehicle of the same name. An order enjoining Garson from releasing the picture was subsequently handed down on April 30.

The plaintiff charges he was kept in ignorance of this legal difference until the enjoining order deprived all exhibitors of the use of the title in question. No answer has yet been filed. Belzberg, Lewis & Bruce represent Gardiner.

STOP FAKE PASSES.

Several hundred faked passes to the Rivoli and Rialto, supposed to have been countersigned by George G. Moore, the publicity man, were stopped from distribution by tracing the forger. The "slugs" picked up the trail which led to an ex-canteen boy who had been employed in the publicity department, and who was working at the time for P. P. L. in a similar capacity.

No legal action was taken other than dismissing him.

CAYUGA PICTURES, INC.

Capitalized at \$250,000 for Production and Sale.

Ithaca, N. Y., June 9.—Capitalized at \$250,000, Cayuga Pictures, Inc., has been organized in this city and chartered by the State to engage in the general production and sale of pictures. The corporation has secured the Remond Park Studio by lease.

The general manager is James N. Nastity of New York, formerly Eastern studio manager of the Famous Players-Lasky Corporation, and Gardner Hunting, formerly scenario editor of the same concern.

FILM CLUB DISSOLVES.

Closing of the Knickerbocker Hotel the Cause.

With the closing of the Knickerbocker Hotel has come the dissolution of the Film Men's Business Club, which had its headquarters in that establishment.

The funds of the organization are to be divided on the basis of paying back a pro rata portion of the amounts paid by the respective members, some of whom were life members at \$2,000, and the others paying annual dues of \$250.

SEELYE LEAVES SELZNICK.

Organizing for Self After a Disagreement.

C. R. Seelye, general manager of National Picture Theatres, Inc., a co-operative exhibitor organization established by Louis J. Selznick, has resigned and is organizing another film concern affiliated with a chain of theatres besides being interested in other film enterprises.

Asked about it, Seelye said his resignation was the result of a disagreement as to policy.

GOLDWYN SIGNS HAMILTON

Author to Write Original Stories and Continuations.

Clayton Hamilton, author, novelist and editor and an authority on the drama, has signed to write original stories and continuities for Goldwyn.

UNIVERSAL WITHDRAWALS.

The Universal Film Mfg. Co. June 4 withdrew its replevin, injunction and \$100,000 damage actions against Hammar, Inc., and Charles Abramson, president of the defendant corporation, in recognition of the defendants' title to the 2,500 reels of film in litigation. These reels had been purchased from the Columbia Pictures of Boston, which in turn had acquired them from Jay M. Mullen, manager of the Universal New England exchange.

The defendants' defense that they were the owners by right of purchase proved ineffective to the extent that a temporary injunction was granted the Universal, but which the defendants' attorney, Louis Weinberger, was successful in vacating.

SYD CHAPLIN FILM NAMED.

"One Hundred Million" is the title selected for the first Syd Chaplin comedy. It is to be ready for release in about two weeks.

Originally there were about 12½ reels of the picture. It has been cut to two reels. Six reels of footage were taken out and are to be cut into a second comedy by the producer.

Chaplin after having cut and titled the first picture here is leaving for the Coast this week.

ALICE BRADY'S PLANS.

Alice Brady has issued a statement officially announcing that she has no intention of devoting herself exclusively to the screen. She is to take a month's vacation following her engagement at the Garrick, Chicago, in "Forever After," and will make one picture after the vacation, then disappearing on the legitimate stage early next season in conjunction with continued work before the cameras.

BRETHREN" FILM IN N. Y.

Representatives of the Armenian Film Co. of Italy have brought to New York prints of an eight-reel Biblical production called "Joseph and His Brethren." It is a spectacular production and follows closely the Biblical story.

It is understood that the American rights to the production were offered to First National for \$50,000, but the price demanded killed possibilities of a deal.

MULLEN WITH FAIRBANKS.

Los Angeles, June 9.—Eugene Mullen, formerly Mautner production manager for Goldwyn, has resigned and is under a "short term" contract with Douglas Fairbanks.

They will remain on the West Coast for about six weeks.

GOLDWYN \$250,000 SUIT.

The Goldwyn Pictures Corporation who served June 8, naming it defendant in a \$250,000 damage suit by Alan Brooks, vaudeville and legit player. It concerns "Dollars and Sense," the Brooks' vaudeville venture the past six years, which is now being tried out on the road in an expanded full-length play version. Goldwyn's release of a feature film of the same name, shown at the Strand last week, brought on the suit.

The Goldwyn "Dollars and Sense" is credited to the authorship of George Roy Cohen, and stars Madge Kennedy.

No defense has been filed.

Solomon Goodman represents the plaintiff.

FILMING NICK CARTER.

The formation of the Broadwell Pictures Corporation is coupled with the announcement through H. H. Herberman that they will specialize in the picturization of the Nick Carter detective stories. They plan to release and make 12 two-reelers a year.

They are located in Boston, and in that locale the pictures will be taken.

Tom Curran has been signed to play the leads.

DAVIER COMPANY GOING WEST

Director George D. Baker, directing "Buried Treasure," in which Marion Davies is starring, leaves for California June 10. He will take with him, besides his working staff, Miss Davies, Anders Randolph, Norman Kerry, Edith Shayne, John Charles, Karl Schreck.

They will remain on the West Coast for about six weeks.

MIST AFTER 28 YEARS.

A session took place at the Fox Studios during the filming of "Our Honor the Mayor" when Edwin Booth Tilton and Al H. Prentiss, both playing heavy roles in the production, met for the first time in 28 years.

It was at the old Harvard Theatre in Chicago 28 years ago that Tilton and Prentiss last appeared together in a civil war play, "The Gallant Sixth."

CHALLENGE ACCEPTED.

In the suit of Rachel Day against the Empire City Film Laboratories for the recovery of the picture, "The Challenge Accepted," featuring Zena Krebs, the contention of Mrs. Day she is entitled to the film as against the Arden Photoplays or any of the other parties in interest has been upheld.

Mrs. Day holds a bill of sale.

H. E. Herberman appeared for the plaintiff.

SNAPPER GETS (K. B.) STRAND.

The Strand in New Brunswick, N. J., will shortly pass to David Snapper, who is taking the lease for 18½ years from the Schulze Cigar Store Co., who own the property.

Snapper owns and operates in addition the Royal in Perth Amboy, the Star, North River, and the Empire in South Amboy.

DWAN-MAYFLOWER SETTLED.

The differences between Alan Dwain and Mayflower have been adjusted. The director complained Mayflower was not releasing his productions as previously agreed upon and construed this to be a breach of his contract. As a result he took possession of a number of negatives made for the corporation.



"THE ISLE OF DESTINY"

FROM THE POPULAR WORKS OF MACK ARTHUR
A CHARACTER PICTURE

Featuring

PAUL GILMORE

NOW READY

Filmed amid the beauties of Oriental Island, showing scenes never before viewed on the screen.

A big, vital story that will create discussion everywhere. A production of individuality having all the desired qualities.

A PICTURE TO SEE

CHARACTER PICTURES CORP.

17 WEST 42d STREET

ENGLISH MAGNATES JOIN BEAVERBROOK

Elected to Provincial Cinematograph Theatres, Ltd.

It is reported that Lord Ashfield, Sir Hugo Cunliffe Owen and Andrew Holt, of Montreal, have been elected directors of the Provincial Cinematograph Theatres, Ltd., the largest company of its kind in Great Britain, and over which Lord Beaverbrook is the guiding genius. The company has a capital of \$11,000,000 and owns 59 theatres in the British Isles.

Lord Ashfield is the chairman of directors of the Underground Electric Railways Co. of London, Sir Hugo Cunliffe Owen, who recently visited New York with his wife, is chairman of the British American Tobacco Co. Other directors of the P. C. L. are Sir William Jerry, F. E. Adams and A. E. Newbold, M. F.

SAN MATEO SITE FOR BIG 'FRISCO STUDIO

Promoters Begin \$300,000 Erection of First Unit.

San Francisco, June 9. San Mateo county has been chosen as the site of the first big picture studio plant in the definite movement to make San Francisco a film center. Marin county made a strong bid to secure the studio, but strong pressure was brought to bear for the San Francisco suburb.

The promoters are prepared to begin the erection of the first unit of the plant at a cost of \$300,000, and the California Corporation Commissioner has issued a permit to sell stock for the undertaking.

The company will be known as the Golden Gate Cinema Studio Corporation.

METRO SIGNS SEVEN MORE WRITERS FOR SCREEN WORK

Cobb, Presby, Turner, Roche, Footner, Rowland and Byrne to Contribute Four or Five Original Stories for Production—Veiller Successful in Negotiations.

Seven more of the best known American writers of drama and fiction have been placed under contract by Metro to contribute their work to the screen for Metro production. They are Irvin R. Cobb, Eugene Presby, George Kibbe Turner, Arthur Rogers Roche, Hubert Footner, Henry C. Rowland and Donald Byrne. Their arrangement with Metro gives the company the use of some of their most successful plays and stories as well as first call on future work.

With one or two exceptions, these writers will during the ensuing year write from four to seven original stories, each for Metro production. The plan of these writers, according to Richard A. Rowland, president of Metro, is to include their presence in person at the Metro studios while pictures are being made from their literary efforts. Rowland believes that the actor too often has been the last consulted in the screen translations of his work, whence he should be accorded first consideration.

Presby on the Coast.

Mr. Presby is already at work at the coast studios. Meeker, Cobb, Turner, Footner and Roche will shortly leave for California, and the others are expected to follow. The authors will establish themselves in offices there and write, as it were, "on the ground," within sight and sound of the studios where pictures are actually being made.

Negotiations for the services of the seven new Metro authors were placed in the hands of Hayard Veiller, who has been with Metro for the past few months as a colleague of Winchell Smith and Eugene Walter, playwrights recently signed

EXPERTS REPORT EARLE METHOD INCREDIBLY STRENGTHENS FILM

Say No Money Is Saved This Way but Infinitely More Realized on Investment—Sets Painted and Photographed Cannot Be Told From Real—All Action Shot at Studio—First Feature Based on "Rubaiyat."

WARWICK SUED FOR \$38,000 BACK ALIMONY

Here-Star's Right Name Is Bien; Married in 1902.

Chicago, June 9. A suit for \$38,000 back alimony against Robert Warwick, war hero and picture star, revealed some interesting data. The star's name is Robert Taylor Bien. He comes of a wealthy California family. The divorce was gotten by default. His former wife, whom he married in 1902 and is the mother of his 16-year-old daughter, Rosalind Bien, says Warwick earns \$125,000 a year and has paid her only \$1,000 since 1909, when \$3,000 a year alimony was granted.

Mrs. Warwick is the daughter of Ford W. Peck, head of one of the oldest and most aristocratic families in the mid-West. She was in Paris, studying music, and so was Bien, when they met and married. Five years later he deserted her.

Warwick is here and was served at a hotel. He refused to discuss it.

Mathews Sued for Divorce.

San Francisco, June 9. Wilfred E. Mathews, connected with the All Star features, has been sued for a divorce by his wife, Edna Mathews. She avers her husband told her on numerous occasions that he intended at some time to clean up the apartment with her.

Experts returning from the coast after examining the new method of picture production evolved and perfected by Ferdinand Earle report the process incredibly strengthens the richness and scope of tone and the sumptuousness and variety of effects, but is not primarily designed as a money saver. First reports were to the effect pictures by this method were to be made 50 per cent. cheaper — in other words, by the Earle method \$100,000 productions were to be put on for \$15,000.

The production cost is to be practically the same as under present conditions. The advantage of the procedure lies in the vastly increased elaborateness and beauty of the results. It is thought the process will put present methods completely in the discard even though not used as a mere money saver as by the new method an infinite variety and succession of expensive sets can be shown without increase in cost.

While nowadays large amounts are spent on a few rich effects used to enhance a climax, by the new method these sets can be as numerous and as different as the story will allow. Where formerly Babylonian towers had to be built and thousands of miles traversed to get proper locations, by the Earle method these indoor and outdoor effects can now be made at the studio by an artist properly trained in the process and sufficiently skillful at his craft.

Had to Be Shown.

To investigators this sounded interesting, but not convincing. They felt scenes so painted would not look life-like. They had to be shown.

Earle mixed pictures of real scenes and ones of his own sets, pasted them together and ran them off in a projection room. Experts failed to pick out the real from the false.

The inventor further convinced them he could photograph starlight and fog and show running water and trees stirred by a breeze in his sets. He also showed them how action performed by characters merely walking about a floor mathematically tipped and measured off and devoid of scenery could subsequently be introduced accurately and convincingly into the special sets already photographed. This trick is accomplished by double and multiple exposure and by various other mechanical devices. Special camera attachments also play a part in the new method, but the completed film will be delivered to exhibitors ready to be run and requiring no special apparatus to show it.

With Frederick Warde playing Omar the first picture by this method is nearing completion. Called "The Rubaiyat" it is based on the old Persian philosopher's famous poem. All the scenes will be shown in medieval Arabian settings, but not an actor will leave Hollywood during the entire shooting of the story.

Cost of Features.

The cost of the picture is estimated at \$100,000. An expert in reporting on it to some Wall street banking interests declared to get anything even approaching its effects would cost by present methods approximately \$150,000, for in this production for one thing there are ten times as many scenes as were ever shown in a single picture before. A varied and exciting action has also been introduced centering around the depredations of Hassan ben Habibah who spread terror through the Mohammedan world in the eleventh century. While considerable must be spent on actors, the cost of locations and sets has been comparatively light as their variety is limited only by the imagination of the artist and his ability to paint.

Moreover, the actual shooting of 70 reels of action will take only three weeks time in all in the special studio equipped for this work in Hollywood.

SEEK SCENARIOS TO FIGHT BOLSHEVISM

Authors Appealed To for One and Two Reelers.

The Inter-Racial Council, 232 Broadway, has sent a round robin to American authors to contribute scenarios for the American Committee of the Motion Picture Industry, 1529 Broadway, which was organized by Secretary Franklin K. Lane, for the purpose of bringing to the screen films which will counteract Bolshevism, radicalism and discontent against the U. S.

The newest request is for one and two reelers, not praising this government to the skies as perfect or Utopian, but pointing out in substantial lessons easily understood the advantages of our republican system, the need for united government and the obligations of patriotism.

All communications should go to W. A. Ryan, 1529 Broadway, New York city.

VETO CENSORSHIP.

Gov. Coolidge of Massachusetts Finds Sections Unconstitutional.

Boston, June 9.

Gov. Coolidge vetoed the bill calling for a State censorship of pictures. The bill had been passed to him after favorable action by the House and Senate.

The Governor said the bill as it read contained some sections which were unconstitutional because of their wide scope.

The House, when the bill was referred back there, upheld the veto of the Governor.

This bill was fought for and against hard during the entire legislative session. Several hearings, some of them quite sensational, were held on the bill. At the last of the session it was passed by the branches of the Legislature and killed by the Governor.

FIRST TAX CONVICTION ON "HOLD-OUTS" IN CHI

Part Owner of Empire Theatre Adjudged Guilty.

Chicago, June 9.

The first conviction in the list of theatre owners arrested for war tax "hold outs" fell on the shoulders of Abraham Grossman, part owner of the Empire theatre, who was adjudged guilty in Judge Landier's court.

His partner, Jacob Paley, pleaded guilty and turned state's evidence.

Sentence is withheld pending a motion for a new trial on behalf of Grossman.

CAMPAIGN TO STAMP OUT THE "MOVIE SCHOOLS" EVIL

Frank P. Donovan Says They Are Run by ex-Mob Scene Stars Who Call Themselves Directors—Asks Aid to Jail Fakirs—Expose Needed at This Time.

New York, June 9.
Editor Variety:

The use of Variety is requested to help rout New York of the latest game of bank called "movie acting schools," where for various sums of money you can become anything from a bank burglar to a park bench bum. These schools are run by fakirs, ex-mob scene stars, who call themselves "directors." They supposedly teach the pupils the art of expression and all other talents necessary to becoming a star of the silver sheet. About the only thing they teach in reality is how to get a bank account for themselves.

There is no school director—a man of recognition in the industry. There is no school that can show a successful pupil, but a lot of discredited ones. There is no school that ever made good, only did the pupils good.

I have been informed of a school where the alleged director's specialty was assaulting girls. This school had beat it with all the funds.

Perhaps some who have been stung will say something.

Last summer, to satisfy my curiosity and to prove what Al Christie, Mack Bennett, Alice Lake, Henry Otto, Jewel Carmen, Ethel Kelly, Roscoe Arbuckle, Betty Compson, Marie Walcamp, William Haddock, the late Harold Lockwood, said were fakers, and who have now organized on the West Coast to root them out of the film world, I sent to one of these schools for 50 pupils to use in a film play I was then producing at the Paragon Studio at Fort Lee. Well, they came—one lame, toothless, crippled beyond cure, unable to speak English and generally impossible. I asked them what they had paid to be "taught," and each paid according to their means. All they got was the list of studios and agents where employment could be obtained.

Why is this allowed? Let every picture director lend his hand to run this gang of fakers to jail.

Frank P. Donovan
Director Green Room Club, New York.

WOLPER SIGNS WITH GARDNER SULLIVAN

More Big Combinations Are Now Expected.

Considerable mystery surrounds the activities of Isaac Wolper since his retirement from the presidency of the Mayflower Film Corp. a few weeks ago. It has leaked out he is president and treasurer of the newly formed C. Gardner Sullivan Film Corp., in which Monmore Kendall is a director and of which Sullivan is vice-president and supervisor of productions. Also mentioned in connection with this enterprise is the name of L. L. Hiller. When seen by a Variety representative, Hiller declined to discuss the matter at this time.

It is understood there are other big stars and production companies connected with the enterprise, including Vivian Martin.

Sullivan's contract with Thomas H. Ince expires in September, but as he is in Europe at present there is small likelihood of his doing anything further for Ince prior to assuming the supervision of the new concern.

There is a rumor that a company has been formed with several million dollars of capital with the intention of taking over Mayflower and a possible consolidation of the above mentioned interests, so that, when fully consummated, the new corporation will be one of the big factors in the film industry.

George Loane Tucker is finishing for Mayflower a production called "Ladies Must Live," which will be a big paramount release. Another Mayflower release is "Splendid Hazard," now being advertised by First National, and it is promised Mayflower will deliver to First National several other big productions in the near future.

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ASK \$1,500,000 FOR ITALIAN FEATURES**\$2,000,000 Placed on Both "Theodora" and D'Annunzio.**

Ambrosia, one of the largest film concerns in Italy, has completed a number of pictures for which it is asking in the United States between \$1,000,000 and \$1,500,000. The pictures include a cinema version of Barde's "Theodora," "A Trip Around the World with a Parisian Girl," Gabrielle d'Annunzio's "The Ship," and others.

According to the Messrs. Luporini, Italian representatives for David P. Howell and acting in conjunction with First National, a value of \$200,000 is placed on the "Theodora" feature and a like sum on the d'Annunzio picture.

Mario Luporini, one of the two brothers of this concern handling the agency for Italy, Spain, Portugal and Egypt, leaves for Italy early next month in the interest of First National, the ostensible object being to encourage the sale of the pictures.

FAIRBANKS' MAY NOT BE PERMITTED TO SAIL**English Plan Festivities in Their Honor.**

Mary Pickford and Douglas Fairbanks will probably leave New York for England June 19. When they arrived in New York recently it was announced that the trip had been postponed until the fall, and the United Artists issued advertising in the trade papers reproducing telegram from Pickford and Fairbanks admitting the necessity of making pictures immediately for U. A. release.

The cause behind the change in plans has not been made public, but it is thought that one of the influences is the keen desire of the British to see Doug and Mary in the flesh. Advice from England indicates preparations for all kinds of festivities in their honor. When the original plan called for sailing last month and landing at Plymouth, the authorities of the English city arranged for a public and official welcome for them.

The two stars will return about September and will make a picture in the East before returning to the coast.

It was anticipated that during the visit East of Pickford and Fairbanks a business meeting of the United Artists would be held, at which time a possible successor to Oscar Price as president of the organization would be discussed. This plan has been abandoned for the present and nothing is likely to be done until Pickford and Fairbanks return to California next fall.

The U. S. Government has deferred the issuance of passports because of the Nevada tangle. Fairbanks' attorney, Dennis P. O'Brien, has been in Washington for a week trying to fix matters.

Indians state that there is little or no reason to appoint a successor to Oscar Price as president of the United Artists. It is claimed that he is still officially the organization's president and represents the financial interests behind the company. The deduction is that Price resigned as official president in order that he could take over the presidency of the Big Six. It being understood that the members of the Big Six were not willing to have Price as head of their organization unless he withdrew as an official of the United Artists.

\$50,000 FILMS LOST.**Heavy Motor Truck Breaks Portland (Me.) Bridge.**

Portland, Me., June 9.—Picture films valued at over \$50,000 being transported by motor truck from Bangor to Portland were lost Saturday when the draw of a bridge on the State highway between Bangor and Belfast gave way under the weight of the heavily loaded truck. Charles M. Foster and Ralph Libby, both of Bangor, who were in charge of the truck avoided possible death by leaping from the

ROW IN CONVENTION DUE TO MAGNATE'S INTRIGUE**Exhibitors Divided Into Two Camps in Cleveland by National Advertisers' Effort to Control—Bad Battle On—Contested Delegates—Zukor There—Goldwyn's Statement.**

Cleveland, June 9.

Just about now it is developing that the exhibitors in convention here have divided into two camps and were getting set for a bad battle. Root of the disagreement, which no influence has yet been able to smooth out, is the attempt of a national advertiser of great wealth to get picture politics into a position where he can control what will be shown in a large number of picture theatres.

He reasoned it wouldn't matter what pictures were made as long as a situation developed by which it would be impossible to show them without consulting headquarters for permission and conforming, in consequence, to certain desires inter-linked with advertising principles. The indications are that before the matter is adjusted a great deal more than is indicated will come to the surface.

Cleveland, June 9.

The screen to aid further in Americanization—that is to be the guiding principle of the Motion Picture Theatre Owners of America.

This was brought out by Frank Rembusch yesterday at the second session of these exhibitors, who are holding a convention at the Hotel Winton.

With the two opposing factions

one headed by Rembusch and the other by Alfred B. Black, coming over early to what has been known as the Sydney R. Cohen forces, the Motion Picture Theatre Owners of America are determined to show a solid front to the Joe; to oppose silently and surely the producer who is entering the exhibition field.

Rembusch headed the committee of 17 appointed at the Chicago convention in April, who interviewed the big producers for a report on their attitude toward the producing exhibiting question.

Production Report.

In the report which Rembusch made all producers, with the exception of two, have stated their intention of remaining within the production field, and in the majority of cases offered to aid the exhibitors if they can consolidate themselves into a permanent national body.

At the close of the report Rembusch asked the members to select an organization president who is a great man and who is not allied in any way with the film game. President William Howard Taft was cited as a logical example of what their president should be.

"What we want is a great man at the head of this organization," Rembusch said, "a great man who will carry out the work our country expects." Rembusch praised the films which promote Americanization work condemned the alleged pretenders in this type of picture, stating that propaganda films are often issued at exorbitant costs. Legislation and censorship were mentioned also.

The work of picture houses during the war and their present help in combating the element of unrest was praised by Rembusch. He also attacked the reformers, "who are out to get you, and out with millions, too, to establish the community houses, saying all the while you don't know how to run theatres and you've got to show them."

The committee of 17, representing every State in the Union, drew up the business of the convention and established rules whereby members might be defined. At the afternoon session 19 men were challenged because of their seemingly close relationship with production. None was withheld. It will be announced today whether they are to be admitted as independent exhibitors.

No Filibustering.

The attempt at filibustering in the morning session was entirely absent in the afternoon. So strong was the tension early yesterday before Director of Parks Floyd R. Walle could turn over the keys of the city, there were loud calls for "Mr. Chairman." These were promptly squelched, and after Mr. Walle had welcomed the exhibitors expressed a hope for unity in one big organization and pleaded with them to hold the rest of picture entertainment within reach of the ordinary man. There came the adjournment.

At the afternoon session permanent officers were elected. Henry H. Lasky, Cleveland, was unanimously elected chairman. Willard C. Patterson of Atlanta, who called the exhibitors to Chicago, was elected recording secretary.

Adolph Zukor, president of Famous Players-Lasky, arrived Tuesday to attend the annual meeting of the National Association of the Motion Picture Industry at the Hotel Cleveland.

"I came on," said Zukor, "merely to attend the meeting of the national association and to renew friendships with the exhibitors who have gathered here for the various conventions. I am having a routine and am glad to see the exhibitors meeting together."

Zukor said he had just received a wire from New York that Jerome L. Lasky, first vice-president of the company, had signed a contract with Paul Chiffin, architect and designer, to act as supervisor of the construction of sets for Paramount

The signing of Chiffin follows the announcement that French Stanlaws, creator of the "Stanlaws Girls" on magazine covers, has given up painting entirely and has signed a contract to work exclusively for Paramount as director.

Goldwyn's Opposition.

In a direct statement from Samuel Goldwyn, president of Goldwyn, regarding producing companies buying theatres, he stated yesterday he wants Goldwyn put on record as being opposed to his company buying theatres.

"We are not desirous of buying or building theatres, we are producers; our object is to give and make the best pictures in the market, and as we intend making high-class representation in every city, Goldwyn pictures must be shown in every city in the United States, and we will only buy or build theatres as a matter of self-protection; in other words, as long as Goldwyn pictures are shown in every city we shall continue as before to make pictures, and good pictures."

Secretary Franklyn K. Lane, of the Department of the Interior, will address the exhibitors this afternoon at 2 in the ballroom of the Hotel Winton. The second speaker will be Senator James Walker, the New York State representative.

ENGLISH FILM MEN SELLING STOCK**Prospectus Sets Forth Investing Possibilities.**

A copy was received in New York recently of a prospectus issued by the Trafalgar Film Producing Co., the object of the new company being to produce all-British films, according to the most modern methods and under auspices which will enable American films to be readily compared with.

The new company is capitalized at 25,000 pounds (\$100,000 prevailing rate of exchange), divided into 20,000 ordinary shares of one pound (\$1) and 100,000 deferred shares of one shilling (20 cents). Of this 17,000 ordinary shares at par and 1,000 deferred are being offered and applications for 100 ordinary shares are entitled to apply for 20 deferred.

With this sum of 19,000 p. unds (\$76,000) it is proposed to make at least six super films, each to cost 2,000 pounds (\$8,000). These presumably are to compete with American films and the prospective value of the American rights of the proposed product at 500 pounds (\$2,000) each.

The prospectus goes on to state that American producers are making lavish productions, regardless of cost, but the British public is eager to see British films and the exhibitors are willing to pay 100 per cent. more for these super exclusive British films than they would for American and continental films.

The company offers an 80% option on the exclusive services of one Edward Morris, the film rights of "four well-known books" and an option "on about 30 English plays," the services of one of the best cameramen, "together with his camera and printing apparatus and an option on a 'first class studio.'

After taking up these various options, they are going to make six super feature pictures with the money that is left, and related to the prospectus.

JONES MOVES TO SUPERRA.

William Jones, former vice-president of Famous Players-Lasky Corp., has joined the Jones interests at Superra's Studio, Inc., the new name of the former Famous. Jones joined the Famous in 1916, and was supervisor of construction of the studio, and was instrumental in helping to build the studio.

FRANCO-AMERICAN**\$60,000,000 CONCERN****Report Has Formation of Gigantic Film Organization.**

Rumor is current in New York that a Franco-American film organization is about to come into being with an equally divided capital of \$60,000,000 francs (\$60,000,000).

Albert Dalmas, former French Minister of Fine Arts, is reputed to be the head of the French organization, and Andre Hurrell is on his way to New York as representative of the French group to ratify agreements already concluded.

The identity of the American group is being carefully guarded and in discussing the matter the trade is recalling recent activities in Europe of representatives of Fox, Selznick and Famous Players.

When Adolf Zukor was in France some weeks ago he hinted that he was concerned in a big development of the film industry in France, and although there is nothing definite to substantiate the conclusion, it is believed that he referred to this new mammoth organization.

One of the objects of the proposed Franco-American combination is supposed to be as an offset to the recently reconstituted German-Italian alliance. American interests were known to have been in negotiation for a combination with German interests, but they were never cut by the Italians.

ENGLISH WORK HARDER.**But Pressed on the Wrong Dope.**

Fred Goodwin, an Englishman who made a reputation as a film actor during the five years he spent in Los Angeles, and who has produced five feature dramas in England in the last 18 months, has unburdened himself to his countrymen with an explanation of why British film is making little, if any, progress in its efforts to compete with the American product.

Goodwin states that the lack of encouragement to real brains and the clinging to obsolete methods of production are driving ambitious young men who cannot get a chance in their own country to go to America. He says: "We think we are taking the game seriously and being uncommonly spry, but we are not; we are only working six times as hard as we used to do, and still slipping on the wrong dope. And, until we get wise to it we are going to continue to look like the small pup in Landseer's *Tigris and Iscander*."

SERIES OF COMEDIES.**Cleveland Firm to Start Work About July 15.**

Cleveland, June 9.—The Merlin Pictures Corporation, composed of Cleveland business men, with A. H. Finch as president, and a capital of a million dollars, will start making a series of comedies about July 15. Contracts have been made for a studio site.

A temporary studio has been completed at 2320 Merlin avenue.

E. B. Carpenter, former camera man for D. W. Griffith, is here purchasing necessary equipment, and will later act as chief camera man.

EASTMAN RETURNS.**Head of Kodak Co. May Resume Building Operations.**

Horchester, N. Y., June 9.—George Eastman, head of the Eastman Kodak Company, returned to his home in this city June 8 from a trip to Japan with a party of notable American business leaders who were the guests of the Japanese Association of Japan.

The aim of the trip was to look over Japan and get acquainted really and personally.

Many things of importance are expected to be announced by Mr. Eastman within the next two weeks, one of that he will resume building operations on the National Academy of Motion Pictures which were suspended due to lack of labor and material just before he departed. During the past week building permits totaling a million dollars have been issued to the National Academy and work is being rapidly carried on the plan to rebuild existing studios.

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BIG PICTURE STRIKE COMING

FREE LUNCH SERVICE NOW AT FIDELITY'S CLUBHOUSE

Eats Served Daily From 1:30 to 6—From 40 to 50
Members a Day Availing Themselves of This
Service—Frontage to Be Renovated.
After Village Fashion.

The Actors' Fidelity League has installed a bullet lunch service at Fidelity headquarters, free to members and properly vised visitors daily from 1:30 to 6. The lunches are served in the attic of the Fidelity clubhouse and consist of tea, coffee, sandwiches, soup, cake, ice cream and similar dairy dishes.

The Fidelity attic has been remodeled and fitted up with all of the attributes of a first class establishment. (Continued on Page 2.)

ADVANCE AGENTS DISCUSS HARDING

Feeling Does Not Bode Well
for G. O. P. Nominee.

There is a feeling among the advance agents of theatricals that does not bode well for the Republican nominee for President, Warren Gamaliel Harding.

There were a flock of the agents at the regular gathering place at Broadway and 42d street, Tuesday, among them any number of Republicans when Charlie Vion threw the first bomb. After questioning the Republicans as to how they liked the Chicago slate, he asked them if they had ever played Marion, Ohio, and tried to do business with the "Star" there at \$1.25 an inch for theatrical stuff.

With that he walked away and the sentiment was swing with the question.

WALL ST. MEN GIVING FILMS "ONCE OVER"

Los Angeles, June 16. Douglas Fairbanks and W. J. Hiss, the latter the former director general of the Red Cross, are here at the Metro studio, dispatched by Wall Street interests.

Hiss is looking into the picture business and will make a report upon which financial men will decide whether to withdraw their support from the industry or put up more millions.

Hiss will remain here about three months. His mission is a secret one.

DISAPPEARING "TNS" COST PHONE CO. MUCH

\$500,000 Annually Lost In
Fly-by-Nighters.

The New York Telephone Co. loses approximately \$500,000 a year through the failure and disappearance of fly-by-night theatrical promotion and picture concerns, according to the compilations of one of its auditors. The telephone man says these firms incorporate for small sums and immediately apply for a trunk line or telephone. A small deposit is required, remitted on the first month's bill.

When the concern approaches the end of it uses the phone haphazardly the month before far distance, etc., running the last month's total into big figures. This and the fact that, owing to the enormous amount of clerical work required, the bills are usually two months being computed, explains the company's losses.

Some kind of remedy is being evolved which will require a deposit to remain in the company's hands until its investigation department is assured the concern is stable and not one of the disappearing variety.

BAD BUSINESS ON COAST.

"Wedding Bells" Quitting Out There.
\$2.50 Too High.

San Francisco, June 16. "Wedding Bells" will cancel all Coast time and jump direct to Chicago following the fortnight's local engagement at the Curran which starts June 20.

The cancelling of Coast territory is due to bad business, and another reason ascribed in the \$2.50 admission price is the show has been asking.

CHICAGO OPERA SWITCHER.

Chicago, June 16. Herbert M. Johnson, director-general of the Chicago Grand Opera Company, announces that his company will play six weeks in New York next season instead of five, and will use the Manhattan opera house instead of the Lexington.

The New York season will be from January 24 to March 5.

GENERAL TIE-UP DUE SEPT. 1

Strike That Will Involve All
Unions Engaged in Manufacture and Distribution
of Pictures Certain Unless
National Assn. Meets
Craftsmen's Union's Demands — Conference on
July 15—Use of "Trade Seal" Is Chief Bone of
Contention.

UNIONS CONFIDENT

A general tie-up of every branch of the picture business, to be brought about by strikes of the various affiliated union labor organizations, the members of which are concerned in the writing, acting, directing, photographing, shipping and projecting of films, is threatened Sept. 1, unless the National Association of the Motion Picture Industry agrees on or before the date mentioned to accede to a list of 21 demands submitted last week by the Motion Picture Craftsmen, Local 614, I. A. T. S. E.

Chief among the demands of the Motion Picture Craftsmen, which include several calling for a revolutionary changing about of working conditions and wage scale increase of approximately 25 per cent., is that every inch of film handled by the M. P. C., the membership of which is made up of laboratory workers, developers, tinters, toners, etc., be stamped with a union "trade seal."

Through a three-cornered agreement entered into at an executive (Continued on Page 20.)

ALEXANDRA CARLISLE A G. O. P. ORATRIX

Dramatic Actress Seconds
Nomination.

Chicago, June 16. Alexandra Carlisle (Mrs. Pfeifer) the actress, was among the women who made speeches to the Republican convention. She seconded the nomination of Gov. Coolidge and outshone all other women talkers in appearance and delivery, though the reporters made light of her "material."

Arthur Brisbane complimented her figure and William Jennings Bryan said "that speech of all from standpoint of oratory; from all other standpoints, null and void."

BARRYMORE TO PLAY RICHARD ONLY FOUR TIMES EACH WEEK

Some Lighter Play Will Be Given on Alternate
Nights—Strain of Performance Broke Star
Down Last Winter—Was Drawing
\$19,000 Even in Lent.

A. E. A. CANDIDATES' ELECTION EXPENSES

Emerson Said to Have Spent
\$9,000; Lackaye, \$1,200.

An estimate of the election expense incurred by the candidates for the presidency of the Actors' Equity Association says John Emerson, announced as the winner, had \$9,000 spent in his behalf by the Emerson campaign committee, while Wilton Lackaye's campaign committee expended in the neighborhood of \$1,200.

It was reported over this week Lackaye was agitating the British of the official count before asking that the vote be inspected; to determine how many votes were declared invalid, what percentage would have been valid if the vote had been cast May 21, and how many "double votes" figured in the general result.

Lackaye's adherents said that this phase of the A. E. A. election would have considerable to do with Lackaye's decision as to any further action in the matter.

The counting of the votes in the Actors' Equity Association election, held June 4, had not been completed up to Wednesday afternoon. When the tellers stopped counting last Wednesday they did not resume until Monday of this week, owing to Brandon Tynan being absent on his wedding tour.

At the Equity office it was stated Wednesday that the counting would not be completed for several days, probably Saturday.

Last week, Wednesday (June 9), when the count stopped temporarily, it was announced John Emerson had been elected president "by a decided majority."

PLAY FOR EDNA GOODRICH.

Edna Goodrich will produce and star in "Shadow" next season, a new three-act comedy drama written by Octave Ray Cohen.

The show opens shortly after Sept. 1 for a preliminary tour, after which it will reach Broadway in a Shubert house.

Since John Barrymore returned to New York from Millbrook's health farm at White Plains some weeks ago there have been reports regarding limiting the number of weekly performances of "Richard III" when that attraction resumes its run at the Plymouth in the fall.

It is practically certain Mr. Barrymore will not appear for the usual eight performances weekly. "Richard" probably will be given but four times weekly. According to the present plan, Arthur Hopkins, who produced "Richard," will offer a lighter show for the other four performances each week, this solution being unique for Broadway, if carried out as reported.

Those acquainted with the tasks undertaken by the star say the limiting of "Richard" performances is logical. Mr. Barrymore's admittedly strenuous role in "The Jent" was considerably assisted by the strain of playing "Richard," which resulted in a nervous collapse and the sudden closing of the piece during Lent. "Richard" was regarded as a dramatic sensation. Limiting it to four times weekly, practically insures it remaining all of next season.

Barrymore was playing to \$19,000 weekly when it stopped, the takings having increased during Lent, when the theatrical rule calls for a slowing up at the box office.

BARNUM-BAILEY CIRCUS AT OLYMPIA, LONDON

Engagement to Be 12 Weeks,
Starting Xmas.

London, June 16. The arrangements made for the Ringling Bros. and Barnum-Bailey combined circus to come over in the fall includes a London engagement for it at the Olympia.

The London run for the circus is to be for 12 weeks, starting Christmas next. John Ringling is to shortly and, if he has not already departed from New York, to prepare for the English invasion, following the long lapse since the original Barnum-Bailey circus played London towns.

SWITCH FOR MANCHESTER HOUSE RAISES ROW OVER BARRED ACTS

Moss Empires Get Palace Away From Variety Controlling—Theatre Management Now Against Exercising Right to Bar "Opposition"—Former Bookers Insist.

London, June 16.
The Palace, Manchester, one of England's important music halls, after a number of years has switched its bookings from the Variety Theatres Controlling Co. to Moss Empires.

This has involved the Palace in a controversy with its former booking representatives as to the Variety Controlling's right to bar acts playing "opposition." Oddly enough the management of the Manchester hall is very much averse to exercising the barring clause, whereas its former booking people are insisting on it.

The Palace managing director has inserted in the theatrical papers an advertisement notifying artists that all artists' contracts having been made in the name of the Palace company are therefore the property of said Palace corporation. It is entitled to permit an artist to appear at other places of entertainment within the barred area.

Variety Controlling threatens artists with damage suits, and the Palace people counter with the contention that they are the only ones that can possibly be entitled to any alleged damages.

"EAST IS WEST" HIT.

George Nash Repeats New York Hit.

London, June 16.
"East Is West" opened at the Lyric June 9 and scored a huge success. George Nash made a big hit in his original part, and Frank Foley shared honors with him, and Iris Harry, although she was anything but Chinese, was welcomed enthusiastically.

"ANGOT" WELL RECEIVED.

Paris, June 16.
The management of the Gaite, after a brief spell with "The Gringa" and a short revival of "Veronique," put on Lecocq's famous operetta, "La Fille de Madame Angot," June 5.

Marguerite Carre holds the role of Mlle Lange, Raymond Leblanc (who has just returned from New York, where she sang in Maeterlinck's "Blue Bird," of which Albert Wolff made the musical version) the role of Chalvotte.

The revival, though so well known, met with a good reception, as three old operettas always do here.

FLEUR'S "KITTY."

Paris, June 16.
P. L. Flores, the revue producer, has written a light comedy entitled "Kitty," produced June 16 at the Little Theatre in the Rue Louis le Grand known as La Potiniere. Flores has taken over the house from Ballet Granier (due for A. de Courville's Marigny show), and Gaston Gabarache.

"Kitty" seemed to please in spite of the heat.

The piece was adapted from Monckton Hoff's English comedy, "Anthony in Wonderland." Flores plays Anthony; Mme. Marville is Billy.

"QUAKER GIRL" REVIVAL.

Paris, June 16.
"The Quaker Girl" in French, as seen at the Olympia prior to the war, when under direction of Jacques Charles, was revived at the Su-Ta-Clan by Mme. Nasimi June 5 to succeed the operetta "Pup," which has been quite a success.

"The Quaker Girl" fits the large Su-Ta-Clan splendidly.

"ARABIAN NIGHTS" MIGRATES

Paris, June 16.
Jacques Walford is removing his successful show, "Mille et Une Nuits," from the Opera des Champs Elysees to the Theatre des Varietes, the run in Paris being longer than anticipated.

The show will afterwards be put on the road, visiting Belgium and possibly London.

GUY STANDING'S WAR SERVICES RECOGNIZED

King Decorates and Elevates Actor to Knighthood.

London, June 16.
Guy Standing has been decorated by the King and elevated to knighthood. He is now Sir Guy Standing, K. B., having been named in the last list of honors issued.

Standing at the time that England declared war on Germany was playing in America, and immediately sailed for home and offered his services to the crown. He was in the Royal Naval Reserve as a lieutenant commander and later as a commander. At one time he went into the German lines on secret work.

He has retired from the stage and is now interested in several financial ventures in "the city."

"Mabel's Room" Sept. 12.

London, June 16.
George McLean will produce "Up in Mabel's Room" at the Comedy September 12.

WHEN REFUSED ADMITTANCE TO PALACE, RUSSIAN SUES

Agent of Imperial Government Brings Action Against Sir Alfred Butt for Damages—Defense Is That Said Is Not a Fit Person to Enter Theatre.

London, June 16.
Boris Said, agent of the Russian Imperial Government and associated with Gilbert Miller in theatrical enterprise, has brought an action against Sir Alfred Butt for damages, consequent to being refused admittance to the first night of "Whirligig" at the Palace, after Said had reserved his seats.

The defense is that Said is not a fit person to be allowed to enter, in view of unsubstantiated charges made against the Palace management with regard to the forced withdrawal of "Monsieur Beaujart."

Said's party was met by the assistant manager, who told him they would not be admitted and the attendant had orders to prevent their entrance.

Said was recently connected with a company of British film players sent to Russia to make anti-Bolshevik pictures.

OLD BOOK, NEW MUSIC.

Frederick Austin's Music to 1727 Book.

London, June 16.

"The Beggar," an opera originally produced in 1727, was revived here at the Lycée Hanoissoff with new music by Frederick Austin. The revival was a brilliant affair.

HIP'S NEW SHOW POSTPONED.

London, June 16.
The opening of the new show at the Hippodrome has been postponed until tonight (June 16).

The Dolly Sisters, opening with the new Hip show, writing to New York, said they were in the Shirley Kellogg dressing room at the London Hip. It is the first time Miss Kellogg's dressing room there has been occupied by other than herself. In private life Miss Kellogg is the wife of the Hip's producer, Albert de Courville.

HARRY PILCER PUTS ON CLEOPATRA DANCES

Ida Rubenstein Financing the Big Paris Show.

Paris, June 16.
Harry Pilcer appeared successfully with Mme Rubenstein in Gide's version of Shakespeare's "Anthony and Cleopatra," music by Florent Schmitt, at the Opera, June 16.

Mme Rubenstein plays Cleopatra and DeMaz appears as Anthony, with Ulrich Brausen, also Wagner and Mme. Berndt and DeVilliers. Pilcer put on the dances, Chevillard conducting. Five performances only are announced. Mme Rubenstein is financing the production.

G. & L'S FUTURE LONDON PROGRAM

Manchester Royal Passes to Them in 12 Months.

London, June 16.
Grossmith & Laurillard's future program includes "The Great Lover" at the Shaftesbury, with "Muscovitch," a musical version of the old farce "A Night Out," follows "Kissing Time" at the Winter Garden; in conjunction with Oscar Asche they will produce "Mocca" when "Che Chin Chow" finishes at His Majesty's; Granville Barker will produce Maeterlinck's "The Retrouvaille" at a theatre not yet decided.

The Royal, Manchester, passes under their direction in 12 months' time.

PIF PAF IS FIRST DE COURVILLE SHOW

Opens Marigny at Champs Elysees for Summer.

Paris, June 16.
The opening of the Marigny Champs Elysees, for the summer season by Albert de Courville finally happened June 11, when he presented a revue, "Pif Paf," signed by de Courville, Bardie and Carre. The sketches by the latter couple are witty and will probably be cut.

Arnaut Bros, musical clowns, are successful and Miss Stevens proved to be a good dancer.

The principal acts include the "Zigzag" ladder from the London Hippodrome, a sketch from the Palace, an oriental tableau and staircase with mirror. The revue appears to be successful.

The cast also includes Shirley Kellogg, Renee Pagen, Mme. Morel, Mme. Boucet, a good local comedian (who did not go so well in London recently), Saint Omer (chansonnier, who is also interested in the Potiniere cabaret) and Serrine, an excellent comic.

Bert Howell has been appointed manager.

COCHRAN'S PLANS.

London, June 16.
Charles R. Cochran will produce four new pieces in London before September. He presented Pavlova at Prince's June 15 at popular prices. Smoking was allowed.

GLADYS COOPER CHEERED

London, June 16.
Gladys Cooper received an enthusiastic reception when she revived "My Lady's Dress" at the Royalty June 5.

CABLE NEWS ON PAGE 3.

DE COURVILLE MAY LEAVE MOSS EMPIRES IN OCTOBER

His Contract Expires Then and Inside Gossip Says He Will Not Renew—Concern to Stop Producing—Manager Was Responsible for Revues at Hippodrome.

MILE. SPINELLY SIGNS FOR "VILLAGE FOLLIES"

Wants Proper Chance in America Before Leaving.

The new edition (second) of the "Greenwich Village Follies" will have Mile. Spinelli in it. Mile. Spinelli is transferring from one "Follies" to another, because she wants a proper chance, she says, at the American public before leaving for her Parisian home.

The French girl played out her contract with Flo Ziegfeld, but doesn't think especially well of that "Follies" producer. She claims a handicap in the Ziegfeld shows that will be avoided in her "Greenwich Follies" engagement.

H. B. Marinelli is representing Spinelli, who enjoys a robust reputation in her own home town. It was Marinelli's confidence in Mile. Spinelli through knowing her of and from Paris that prevailed upon the dancer to forego her contemplated return abroad after closing with the Ziegfeld show.

NEW OPERAS.

One of Them Is Based on Phillips' Drama.

London, June 16.
The Carl Rosa Co. will produce an operatic version of "Dante and Beatrice," by the late Stephen Phillips, at the Lyceum June 26. The company has also arranged to have a new opera written on the subject of David Garrick, though details are still lacking as to who will do the work.

SIGNED BY SHUBERTS.

London, June 16.
Dorothy Ward arrived home this week feeling very ill. She will return to America to appear in a Shubert production immediately after completing her engagement in the Manchester pantomime.

SAILINGS.

July 1. on "Celtic," from Liverpool for New York, Ben J. Fuller, the Australian showman. His son, Ben, Jr., sails for New York from Southampton June 1 on "New York."

July 3. from Liverpool for New York, Harry Houdini.

June 11. from New York, for Europe, Theda Bara; Mrs. Mary Watts, author, for Europe.

June 12. from New York for Continent, Herbert M. Johnson (Chicago Opera).

June 13. Lotte Griger, from New York for London, on the "Imperial," booked in the London halls.

June 21. from Liverpool for New York, William Morris.

June 22. From New York for London, on "Lapland," Chauncy and Kathleen Jensen.

July 3. From New York for Europe, Charles Irwin, Kitty Henry (Mrs. Irwin). Mrs. Florence Henry.

July 19. From New York for London, on "Celtic," Marilyn Miller (Mrs. Frank Carter), Mrs. James D. (Charlie) McKenna. Mrs. G. Carter and Mrs. Lee (Mrs. G. Carter and Mrs. Lee are the mother and sister of the late Frank Carter). (Mrs. McKenna is Miss Miller's sister).

June 12. From New York for England, Mr. and Mrs. Douglas Fairbanks, George Arliss, Keene Huster.

Aug. 14. George Gross from New York.

June 12. From New York to London, Mrs. Gordon (Gordon and Lewis) Jack Curtis (Rose and Curtis).

July 1. From New York for London, Maurice, Edward Durand, Clifford Gray.

July 12. Joe Mantley and Ivy Sawyer (Mrs. Sawyer) from New York for London.

London, June 16.
Albert de Courville's contract with Moss Empires expires in October next, and, according to inside gossip, will not be renewed.

Moss Empires is calling in all its touring revues and will drop out of production entirely after the current year.

De Courville is general manager of the London Hippodrome and in charge of all legitimate and revue productions made by that important theatre circuit in England. He has held this position for a number of years, making periodical visits to America with carte blanche to contract for plays and artists in the name of Moss Empires, with which he has to long been identified.

Originally private secretary to the late Sir Edward Moss, head of Moss Empires (the largest music hall circuit in England in point of theatres owned or controlled), de Courville has risen to a post of importance second only to the managing director.

De Courville is believed to have been responsible for changing the policy of the London Hippodrome from vaudeville to revue, which were understood to have been highly profitable. After these revue productions had run their course at the Hipp they were sent on tour, and de Courville made other revue productions designed purely for provincial touring.

STARS IN LONDON.

Bothorn and Marlowe May Act There.

London, June 16.
James K. Backett and his wife, E. H. Bothorn and Julia Marlowe are all here. The latter two may appear in London.

COCHRAN'S PRODUCTION.

London, June 16.
Charles Cochran will present native companies from Italy, Russia, Spain and other countries at the Garrick in the autumn. He will also produce a musical play based on the Arabian Nights, music by Cuvillier.

FRANK PAY IN LONDON, Engaged.

London, June 16.
Frank Pay (late of Pay, Too Coley and Pay), now in London, has been engaged by Grossmith & Laurillard in one of that firm's musical productions, which goes into rehearsal immediately.

ERROL

STILL IN VAUDEVILLE
Byron, W. S. Denman

We are still of the opinion that we expressed on the occasion of the first production that the best thing in "The Whirligig" and, indeed, one of the best things in any revue in London at the moment, is the burlesque melodrama "For Pity's Sake," with Mr. Charles Withers.

CHARLES WITHERS

He is a perfect little piece of acting and no much off the beaten track that it has the effect of making other things seem to eye on the side of the common place.

London Times

WAR DONE, CZECHO-SLOVAKIA HAS GONE AMUSEMENT MAD

Giving Food to Players Across Footlights Instead of Flowers One of Curious Customs in the New Democratic Political Land—Vaudeville Conditions Are Poor.

From Europe's new country, Czechoslovakia, which has Bohemia for its heart, and is made of portions of what was formerly in the kingdom of Austria-Hungary, has finally come news concerning theatrical conditions. What is said of affairs in Czechoslovakia also should pretty well apply to the latter country.

The giving of food to players, handing the gifts across the footlights instead of flowers, is one of the curious customs, which is the outgrowth of the war. The new political land is a democracy. It now little fighting within its own boundaries. Theatres continued to operate but since the war the country has gone amusement mad.

Vaudeville conditions are not good. The business in the music halls has been great but as a whole vaudeville is "shot," mainly because there are no new acts. Many of the native acts disbanded during the war, with some of the members killed or wounded in the fighting. There is a law which prohibits acts coming in from other countries as long as native turns are out of work. It is hoped to secure a change to correct the increasingly difficult problem in the variety halls.

Depends on Legit.

The public is dependent there are the legitimate they are grand opera, which predominates, with Wagner programs favored especially given with great orchestra accompanying; classical drama (with Shakespeare principally); then a third class, farce, takes mostly from the French and un-explored. These plays are reported to be lascivious and filthy, but there is capacity attendance.

Performances begin in the evenings according to the length of the show. Should a long opera be presented the overture time is not early as 5:30. All shows are designed to conclude by 10:30. That is a provision that resulted from the conservation of fuel. There is a promenade before the performances and there are long intermissions. No one is permitted to enter a theatre while playing is in progress. Audiences are conspicuous for their lack of dress—they attend in anything. Appliances is permitted only at the conclusion of an act.

Live Pig Rare Gift.

The giving of food is one of the perquisites of the players. Flour, coffee and other much desired articles are tendered favored players. Recently a live pig was presented across the footlights and that was considered a rare good gift.

All the companies in Czechoslovakia are stock companies, with the visiting stars the big features. That system has fallen off late, few foreign stars consenting to play in the country because of the fluctuating exchange of money and taxation. Salaries of the players appear large in known but very little as counted in American dollars.

Information as to theatricals in Czechoslovakia came from Fred Lynch, who is well known in the theatrical circles over here, where he has friends and interests. Mr. Lynch is a mining engineer and was sent to the new country by copper interests to arrange for a system of credit.

CORAL'S PARD LEAVES.

Chicago, June 16.
Edna Leedom, partner of Coral Melnotte, leaves the act this week to go into rehearsal in a comedy role for A. H. Woods in "Ladies' Night."

Miss Melnotte is negotiating for another partner.

THREE DOWERS IN ACT.

Kitty Rose and Ted Dower are preparing a vaudeville dancing production that will have all of them in it.

Harry Water has the act.

CLEVELAND CHANGING BILLING.

Cloud and Marion Cleveland will be billed in future as Cloud and Marion.

They have used the former team name for the past 16 years.

GOODWIN SUES FOR "RAHPSODY" PROFITS

Former Avon Comedy 4 Member Files Accounting Suit.

Harry Goodwin, formerly of the Avon Comedy 4, is plaintiff in an accounting suit against Charles Dale and Joseph Smith, two other members of the quartet, claiming a partnership interest in the act. The defendants have produced the "Hungarian Rhapsody" act, with Burns, Kiseen and company in it, now playing the Keith and other time. Goodwin alleges an interest in the act and seeks to recover his share of the profits.

Dale and Smith, through their attorney, Julius Kandler, claim they own the material of the act, that Goodwin was only employed by them in it, and that they are simply producing it with a new cast, thus absolving them from any of Goodwin's claims.

CAV, WITH "SHINER," THIRSTS FOR TROUBLE

Wearing D. S. Emblem on Eye, Would Fight Patrons.

Chicago, June 16.
Fighting Frank Fay had two public run-ins with members of his audiences in the first week of the "Century Midnight Whirl" at the La Salle. Wednesday night he stopped his mousing to bawl out a man who made some noise in the balcony, begging him from the stage with clenched teeth and fists to come down and fight him or meet him outside after the show.

Saturday night, after the nomination, when thousands of jubilants were intoxicated, Fay was working in the aisle and took umbrage at the attitude of a man on the main floor.

The performances stopped while the comedian indulged in personalities with the drunk, but a uniformed policeman led out the wobbly party before anything happened. Fay still wore the black eye contributed by Billy Halligan, and, far from being mortified over it, mentions it and gives Halligan "credit." At one stage he facetiously puts a black patch over it.

CHICAGO DRESSERS UNITE

Women Who Help Actresses in Union.

Chicago, June 16.
The women dressers of the Chicago theatres have organized a union and applied for a charter with the American Federation of Labor. Thirty charter members joined, paying \$10 initiation. Dues are 25 cents a month.

The working rules call for \$10 a week per actress dressed in two-a-day houses, \$15 in three or more a day vaudeville, and 20 cents an hour or \$10.50 a week per actress in musical shows. The unionettes reserve the right to say how many they can dress, provided they can give any actress 30 minutes before entrance to 10 minutes after exit. The constitution specifies that members must be white.

SOLLY TUREK MARRIES.

Solly Turek, one of the Loew film bookers, hopped off Tuesday evening at the age of 24. His wife was Edna Stevens, non-professional of Hoboken, N. J.

Following the wedding ceremony the newlyweds started on a two-week honeymoon in Irving Tishman's Elgin 6, going westward toward Chicago, with a stop over at Niagara guaranteed by Tishman.

Turek has been with the Loew forces since he started to grow up

SHUBERTS BIG TIME OFF, LEGIT BELIEF

Routes for Shubert Attractions Taking in All Theatres.

The belief now in the legitimate field is that the proposed Shubert big time vaudeville battle is going to be declared off. The reason is bookings for next season in all of the big towns around the country have been arranged for into 1931 and the Shuberts have seemingly not made any reservations of time which might prevent the turning of some of their houses over for vaudeville purposes.

When the possibility of the Shuberts entering the vaudeville field was first mentioned some weeks ago the producers on that side of the fence believed that it meant the turning over of a number of the legitimate houses for vaudeville shows. They raised a howl, but were evidently informed that none of the houses was to be used. This seems to have been borne out by the manner in which next season's bookings have been made without any reservations of time in any of the bigger cities.

In the event that the vaudeville fight does not come along it would seem as though it is going to be confined entirely to the houses operated by the Loew interests and that none of the regular Shubert houses are to be used in the battle.

This is also true of the additional houses that the Shuberts are lining up, for attractions are already being booked into Alhambra, "Elmwood," and the Shuberts take over 1931 season.

The Shubert end of a possible big time opposition is the only end viewed by the legit. They do not speculate upon the Loew Circuit as a big time contender, saying they know nothing of vaudeville within vaudeville.

The Loew Circuit appears to be in the same position regarding big time as it has previously stated, without any steps taken toward forming a big time organization to date.

BAYES OPENING AT \$2,500.

Takes Six Weeks in Vaudeville Over Summer.

The Palace, New York will have Nora Bayes for two weeks, commencing June 21; two more weeks will follow at Keith's, Atlantic City, then a week each at Keith's Colonial and Riverside, New York. That will close up Miss Bayes' summer vaudeville tour.

Jesse Jacobs placed the bookings at \$2,500 weekly, it is reported.

TANNEN WITH BAYER.

A report says Julius Tannen, the vaudeville monologist, has contracted to appear next season in the new production that will star Nora Bayes.

FIDELITY FREE LUNCH.

(Continued from Page 1)
cial club. The addition includes a new \$3,000 baby grand piano.

The free luncheon service was installed by the Fidelity directors for the accommodation of members residing in the neighborhood. It will be continued as a permanent feature throughout the year. From 40 to 50 members a day are availing themselves of the gratis luncheon service, which compares with the mid-day luncheon menus of the best hotels.

Food Prepared on Premises.

All of the food is prepared on the premises in a kitchen having been installed in a room adjoining the attic. The attic itself now occupies the entire top floor. A different female member, usually a star, officiates as hostess for the Fidelity lunch daily. It is planned to supplement the lunches with speakers and light entertainment a couple of times a week shortly.

The Fidelity membership has now reached 1,000. The dues are \$5 a year, with \$5 for the initiation fee. Howard Kyle, executive secretary of the A. P. L., stated this week it is not likely the Fidelity dues will be raised for several months.

The front of the Fidelity head-quarters is to be renovated after the fashion of Greenwich Village with white concrete and green trimmings, at an estimated cost of \$5,000. Work on this improvement will start July 1.

Mr. Kyle said the Fidelity is more than holding its own in membership at present.

VAUDEVILLE PRESS AGENTS TALK OF FORMING SOCIETY

Francis P. O'Neill of Lynn, Mass., Olympia, Responsible for Inauguration of Movement—Object to Get as Good a Break in Dailies as Sports.

JULIA CLIFFORD'S FIRST MARRIAGE ANNULLED

Under Age When Marrying Adelbert Bradley.

In a decision rendered in the Supreme Court of New York County, Mrs. Edward Swarts, professionally known as Julia Clifford, of the vaudeville team of Swarts and Clifford, secured an annulment of her former marriage to Adelbert Bradley.

The evidence showed Mrs. Swarts married the plaintiff June 6, 1918, and that he within a few months after the marriage abandoned and deserted her — his whereabouts not be ascertained. He remained away and was reported as having been killed, July 23, 1918, the then Mrs. Bradley married Edward Swarts in the belief her husband was deceased.

Mr. and Mrs. Swarts lived together up to when Mrs. Swarts' first husband reappeared. He immediately started proceedings charging Mrs. Swarts with bigamy. Mrs. Swarts retained Harry S. Hochheimer as her attorney and instituted an action for annulment of her marriage to Bradley upon the grounds that at the time of her marriage she was not of age. Bradley set up as counter claim her subsequent marriage to Swarts.

The decision is as follows:

"Bradley vs. Bradley: Plaintiff brings action for the annulment of her marriage to the defendant upon the ground that at the time of contracting said marriage she had not attained the legal age of consent. The only question presented therefore is the sufficiency of the so-called defense and counter claim, namely, that the plaintiff had entered into a second marriage and was cohabiting with her second husband. Plaintiff testified that before entering into her second marriage she wrote to the defendant's mother to see if he could not find out where defendant was and was informed that she did not know. Plaintiff next went to the defendant's friends, and they thought he was dead. Plaintiff next explained the matter to a lawyer, and he told her the defendant must be dead and that she could get married without taking any action. The plaintiff because of her infancy when the marriage was contracted has an absolute statutory right to the annulment of the same and cannot be deprived of said right because of her relations with a third party."

Swarts and Clifford are at present playing at Loew's, Dayton, O. They have one son, adopted by Swarts. He was formerly the child of Bradley.

SUSPENDED FOR A WEEK

Hennessy Serves Notice on Agents and Producers.

D. P. Hennessy has notified all the agents and producers doing business on the fifth floor (popular price department) of the Keith office they will draw a week's suspension for failure to comply with the regulations which compels the agent to check up his list of available acts on Saturday mornings with the booking manager.

The bulletin board notice follows:

AGENTS AND PRODUCER.

The standing rule of this department is that each and every agent and producer of acts will on Saturday morning check up their bookings with the booking manager.

Failure to comply strictly with this rule means one week off the floor for the first offense. B. F. Keith Vaudeville Exchange, per D. P. Hennessy

A call has been sent out for a convention of vaudeville theatre publicity men to be held at the headquarters of the National Vaudeville Artists, Aug. 27-28. The object is to form a permanent organization of vaudeville house press agents, election of officers, board of directors, drafting of constitution and by-laws, etc.

Francis P. O'Neill, publicity man for the Olympia, Lynn, Mass., is responsible for the inauguration of the movement. The body is intended to be nation-wide in scope. It will be a social organization and will not concern itself with the matter of hours, wages or working conditions.

The main object, according to O'Neill, will be to get the press agents together to see if vaudeville cannot get as good a break in the dailies throughout the country as baseball, boxing and other forms of amusement.

It is planned to have committees get up statistics to prove to daily newspaper owners and editors that there is just as large, if not a larger public, interested in vaudeville news as there is in athletics.

INCREASE NEWS SPACE FOR DENVER SHOWS

Denver, June 16.
The Denver "Times" and "Rocky Mountain News," two of Denver's leading dailies, began today a new policy by which they will devote increased sections each week to amusements.

It is observed here that pictures and theatres are now drawing more public interest than sports, and space will be used in accordance.

OTHER CABLES

CLOSING AND OPENING.

London, June 16.
"The Yellow Cockade" at the Scala, "The Choice" at Wyndham's, and "Pretty Peggy" at Prince's opened June 12.

Mme. Pavlova will fill the intervals at Prince's, to be followed by "The Bird of Paradise."

"Such a Nice Young Man," a new play by H. Mailey, will be produced at the Apollo June 17.

NEW "BRAN PIE."

London, June 16.
The new version of "Bran Pie" at the Prince of Wales was well received. It includes a burlesque on the American crime drama called "The Parrot Mystery," by George M. Cohan.

KATE TAYLOR'S "HAPPINESS."

London, June 16.
Laurette Taylor will produce "Happiness" in London in the autumn.

TWO FOR MILLION.

London, June 16.
Grosmith and Laurillard paid nearly a million dollars (\$100,000 pounds) for the Gaiety and Adriphl.

AN AUSTRALIAN HIT.

London, June 16.
Word from Australia declares Leo White and May Smith in "Bran Pie" have created the biggest success Australia has known in years.

Morris Booked on "Mauretania."

London, June 16.
William Morris has booked passage to return to New York on the "Mauretania," due to sail tomorrow (Saturday).

Viola Tree Producing "Tempest."

London, June 16.
Viola Tree's next Adriphl production will be "The Tempest," having finally had the piece produced.

EFFORT TO OUST I. A. FROM A. F. OF L. PROBABLY LOST

Inside Reports From Montreal Convention Say Resolution Was Defeated in Building Trades Own Council—Conflict of Authority Especially in Studio Building.

Montreal, June 16.

The present indications are that the effort to oust the International Alliance of Theatrical Stage Employees from the American Federation of Labor has been defeated as far as the present convention is concerned. According to reports from the inside of the convention the resolution of Building Trades Department was defeated in their own council before ever having gotten to the convention.

Had the resolution been offered to the convention it would have required a two-thirds vote to pass it for expulsion and a majority vote to make possible a suspension of the I. A. T. S. E. from the Federation.

The I. A. T. S. E. has been in existence for 35 years. The aims of the Building Trades Department was to have its charter revoked and to compel the members of the I. A. to become members of the Brotherhood of Carpenters and Joiners or the Brotherhood of Electricians who would then have jurisdiction over all work on the stages and in the motion picture studios.

VOTE TO REJECT OUTSTANDING.

At the recent I. A. T. S. E. convention in Cleveland the I. A. voted to reject the calling from the Federation to the last ditch and in the event that they were finally unsuccessful in this they would continue to fight to protect their interests. This would have placed two unions into the field. One affiliated with the A. F. L. and the I. A. T. S. E. which would have been an outlaw union as far as the Federation was concerned.

This is not the first time that the I. A. and the B. T. D. have joined issue on this question. At the Atlanta City convention of the A. F. L. last year the grievances of the unions were aired and it seemed at that time as if a tentative agreement would be arrived at in the matter. The hope, however, ended in disappointment for at the present convention two resolutions appeared dealing with the question.

One was from the Building Trades Department of the Federation and the other by seven individual members of the department. In the resolution over construction work in motion picture studios, by either requiring members of several unions of the Building Trades to affiliate with the I. A. or requiring that I. A. members infringe on the work of construction which the building trades claim comes under their jurisdiction. The B. T. D. officials state that an effect that they made to bring about an understanding on the matter only brought to light the fact that the I. A. T. S. E. executives were firm in holding that the work come under the jurisdiction of their body.

In the resolution the B. T. D. was to ask the convention to direct the International Alliance of Theatrical Stage Employees to come further encroachment upon the jurisdictional claims of the Building Trades Department, named such agreements that they have entered into with the motion picture producers that affected the members of the Building Trades Department and cause those members to be restored to their rightful organizations. The failure to carry out the spirit of this resolution within 60 days to bring about the suspension of the charter of the International Alliance of Theatrical Stage Employees.

President James Lenke of the I. A. T. S. E. is attending the convention here with the executives of his organization and they have managed to create a sentiment in favor of the I. A. President Lenke's contention that his organization had done valuable work in raising the status of the carpenters, electricians, scene shifters and other stage hands who are specially engaged in theatrical stage work and that an impossible situation would be created if the property men had to belong only to the upholsterers.

DAVENPORT'S MAYOR O. K.'S DORIS' SHOWS

Fails to Uphold Complaint of Citizens' Committee.

Davenport, Iowa, June 16.

After evidently informing the management of the Mighty Doris Shows that he would call upon the "Fairies in the Well" and "Midnight Follies" with the police, the Mayor made the call, accompanied by a representative of the carnival, and the following morning whitewashed the shows, ordering their continuance.

A citizens' committee had complained the "Fairy" shows mentioned were immoral exhibitions of dancing. The Mayor said he saw nothing offensive when watching the performances.

It caused quite a local spat.

union, the electrician to the electrical union, and so on. There would under such an arrangement exist a condition with so many different unions represented back stage that no co-operative action would be possible.

It was reported in New York this week that on the return of the Executive Council of the I. A. T. S. E. to this city they would have overtures made to them from the Equity in an effort to bring about a modification of the yellow card law now in effect in the I. A. organization as it exists in reference to small road shows.

The Equity has been frightened by the managers into the belief that if there isn't some action taken in regard to cutting down the cost of stage help in the one night stands there will be mighty few small touring attractions on the road next season and this would of necessity leave a number of the Equity membership without employment, although the Equity's "closed shop" ruling against the same producers could bring about that result also.

A modification of the "yellow card" law has been sought by the managers for the past five years. Through the United Managers' Protective Association effort has been made time and again for the release from this I. A. rule but it has been unsuccessful.

The newly organized Touring Managers' Association, the membership of which principally contains the managers of one night and split week stand theatres and the managers of small shows playing that time are reported as making a new contract from the I. A. T. S. E. and from the Equity. The Equity declared some time ago that it was going to declare a "closed shop" against all managers that were not members of the Producing Managers' Association with whom they had an agreement.

The Touring Managers' Association hope to arrive at some sort of an agreement with the Equity soon for so that which the Chicago producers who have small companies playing out of that city, hold with the organization which permits of Sunday performances.

It will endeavor to have recognition of the Equity and the I. A. at a meeting of the Touring Managers' Association, which is to take place on June 28.

The general feeling though officially expressed, in the International Alliance circles is that it would not be wise for the Equity to interfere in behalf of the managers on this question. The I. A. has always managed to protect its membership and it is up to the A. F. L. to do likewise in a condition of this nature.

WALTON AND BRANDT
Now Playing for LOEW,
B-40 to NEW CANTOR OFFICE

MOSS' HAMILTON SURE FOR BIG TIME

Other Moss Houses Playing Keith Pop Next Season.

When the R. B. Moss vaudeville theatres enter the Keith agency for bookings, expected to be with the opening of next season, it is said Moss' Hamilton, at Broadway and 145th Street, will play the Keith big time policy to a certainty.

The new Moss house at Broadway and 181st Street (to be called the Coliseum), will be a pop vaudeville house, according to the same report, with the remainder of the present Moss theatres to be Keith-booked to having their present policy of entertainment untouched. Over the summer the Hamilton is playing the vaudeville at pop prices twice daily.

WARD AT BLACKWELL'S.

Totally Blind and Wants Friends to Visit Him.

L. Peiser, known professionally as Harry Ward in burlesque, who appeared in vaudeville also, is in the City Hospital, Blackwell's Island. He is now totally blind as the result of an incurable attack of locomotor-tetra. Mr. Ward has written Variety saying that he will appreciate the visit of friends and also thanks the Actors' Fund for the weekly pension given him. He has been in the City Hospital for three years and a half.

Ward's wife, Mrs. Oliver Jones, of the Actors' Fund, stated he was gratified to know of the expression of appreciation by the patient, for although there are many such cases, few desire their names to be known. The Actors' Fund pays out between \$1,000 and \$1,200 weekly throughout the year in the form of pensions to incapacitated players, some of whom are in institutions while the balance are living privately. The sum does not include the upkeep of the office.

RIGOLETTO'S SERIAL.

Turn Out Circus Story for Eddie Polo.

The Rigoletto brothers, a vaudeville attraction, have lately turned out a serial scenario on circus life, accepted by Eddie Polo. It is said the Rigolettes received \$2,000 for the script.

The wives of the two brothers, Rigolette sisters (who appear with them in their act) are sailing July 8 from New York to visit their home in Sweden.

WILBUR MACK OUT.

Sketch Cancels Majestic After Billing Argument.

Chicago, June 16. Wilbur Mack and company did not show Monday and canceled the week at the Majestic, replaced by Marah Padden, held over in a change of act.

Mack was in town late last week and complained in an uncertain direction regarding his billing. Later he reported that Mary Allen, in his support, was ill.

TINNEY, LIGHTS SKIPPER.

This Saturday (June 17) night at the Lights Tabourette, Prospect, L. I., Frank Tinney, president of the club, will act as "Skipper" for the first regular Saturday night special show there of the season.

The usual \$3 cover charge will be placed on each guest brought in by members. Members are not taxed.

"NOTHING BUT CUTS" ROUTED.

Nothing But Cuts, a musical skit written by Wade Miller and played as part of the public Lambeth Club of 1932 has been routed for next season over the Keith time.

Ralph Whitehead and Alexander Clark head the cast, which includes six principals and six characters.

SEARS WRITES AND COMPOSES.

Sears, known to vaudeville some years ago as a magician, has written and composed a musical comedy in which he proposes to star himself and friends.

The former vaudevillian planned the music and lighting equipment of "What's in a Name?"

LOEW HAS ASCHER HOUSES

FOR BOOKINGS NEXT FALL

Pantages Experiment Loses Out in Chicago Bookings of Chateau—Aaron Jones Secures Ascher Theatres—Other Ascher Houses Coming Along.

WANT LAW TO STOP INDECENT STAGS

Agents Supply Police With List of Entertainers.

In furtherance of the drive started against "bumpy dumpty" club booking agents, who furnished indecent shows for stage in and around New York, the Actors' International Union through Harry De Vaux will seek the passage of a city ordinance when the New York Board of Aldermen reconvene in the fall, calling upon all agents booking clubs to supply the Police Department and License Commissioner with a complete list of entertainers and the place the entertainment is to be held. In this way it is hoped the authorities can keep their official eyes on the "bumpy dumpty" agents.

De Vaux has enlisted the aid of clergymen of all religions in the cent stag "bumping" stamp out indecent.

A drive has also been started by De Vaux against film men who make a business of supplying obscene films for stage.

The Actors' Church Alliance and the Society for the Prevention of Vice have also agreed to co-operate in the campaign started by De Vaux against the indecent stag show purveyors.

JOYCE'S MIAMI HOUSE.

Alice's Brother Buys Hotel Tamiami in Florida.

Frank Joyce, former partner of Pie Lewis and brother of Alice Joyce, has purchased a hotel at Miami, Fla., which he will operate in conjunction with his New York property.

The Hotel Tamiami is the new acquisition. It occupies 60,000 feet on a prominent corner of Miami's main street. It is a modern, fire-proof, concrete structure of 100 rooms and 80 baths. A formal opening will be held in June, with sister Alice providing as hostess. L. H. Holt, former manager of the Hotel Joyce, will be in charge.

JARVIS WANTS DOG.

Sydney Jarvis is out to locate his Alredale "Hilly," which was stolen from the Van Neston home on Riverside Drive.

He has tried every medium possible in offering a reward for the dog and is finally resorting to the columns of Variety in the hope that some of his professional friends may have run across the dog and can give him some information leading to its recovery. There has been a standing offer of \$100 for the return of the dog since it disappeared.

CANTOR'S CHICAGO OFFICE.

New Cantor who recently moved to New York and established a producing and agency office with Irving Tamm, went to Chicago this week to establish a branch office there.

Cantor opened headquarters in New York after switching his offices into the Loew office, but now feels the need of a Chicago branch, mostly for the securing of material.

Louis Hirsch, who came East with Cantor, will be placed in charge of the Chicago branch. Until he has enough offices, Cantor will use those of Kramer & Levy.

OFFICE IN BOSTON.

Arthur J. Horwitz and Lee Kraus will open an office in Boston Aug. 1. Louis Levine, formerly with Horwitz, will be in charge, the purpose of the branch being to secure material, book and fill engagements within New England territory.

This is the second branch for the firm, a Chicago office having been opened some months ago.

Chicago, June 16.

Marcus Loew has beaten out the Pantages office in the matter of booking the Ascher theatres. Starting in September both the Chateau and the new Ascher house opposite the Empress, at 63rd and Halsted Streets, which is nearing completion, will be supplied with shows from the Loew office. It is understood the affiliation with Loew came through the office of Aaron Jones, Link & Shaeffer, of Chicago.

The affiliation with the Ascher Brothers is a feather in the Loew cap, since it not only gives Marcus Loew a stronger hold in Chicago, but other houses planned by the Aschers are expected in the Loew camp. The Chateau and the new theatre will play split weeks, though not with each other. Starting in the fall, the acquisition will give Loew three weeks in Chicago. Loew books full weeks for J. L. & R's Rialto and McVicker's.

It has been reported in connection with the Pantages-Ascher bookings that they were on an experimental basis, besides which the Aschers wanted a territorial agreement with Pantages.

Pricked here the impression has matter that it rests with the Aschers whether Loew would take the Aschers on. Jones, Link & Shaeffer are the Loew men in Chicago. On top of that there are extreme friendly feelings between the concerns, which leaves the Chicago section as far as Loew is concerned, entirely optional with Aaron Jones.

SUMMER 5TH AVENUE.

Hill Quaid is getting out a new special eight-sheet litho to boost the summer attendance at Proctor's Fifth Avenue.

A summer garden which will serve as an outdoor green room for the artists has been installed on the roof of the theatre.

An electric fountain is in the lobby and the interior of the house done over in cretene.

FIVE NEW W. V. M. A. STANDS.

Chicago, June 16. The W. V. M. A. added, on Paul Goudreau's books, some Northwest vaudeville stands last week: Moose City, Fort Williams, International Falls, Bemidji and Brainerd, all near the Canada line in the neighborhood of Winnipeg.

LEXINGTON SETTLED.

It seems fairly certain the B. P. Keith negotiations for the lease of the Lexington opera house have been successfully brought to a finale, and that commencing with the fall the house will have a pop policy of B. P. Keith vaudeville installed.

CROSS IN "NIGHT BOAT."

Next Monday Duke Cross will succeed Hal Shelly in "The Night Boat" at the Liberty.

ROANOKE REOPENING.

The Roanoke Theatre of Roanoke, Va., will reopen July 1 playing Keith vaudeville as before handled through Little Dolmar. The house turned down some months ago. Commencing July 5 for over the summer Dolmar will book the split week vaudeville into the Orpheum, Memphis, and the Tennessee Circuit house at Little Rock.

Bennett and Richards Team Again.

Bennett and Richards are to re-unite and do their comedy act. They last dissolved some months ago Bennett doing a "single," while Richards teamed up with Jack Kennedy. The latter team played a brief engagement with G. M. Anderson's "Picnic" edition.

Perrot Sailing Back.

John June 16. Lucien Perrot, the picture director, sailed for New York on the "La France."

AGENTS PROTECTED ON OUTSIDE BOOKS

Complicated Case Causes Sam Fallow to Act.

According to a case brought to the attention of the V. M. P. A. the agents booking with the Keith office have an angle which protects them when one of their acts accepts bookings from an outside or independent circuit.

Sam Fallow, an independent agent who books with all the independent circuits except Loew, corresponded with Charles Boyer of Hagerstown, Md., offering to submit Boyer's act, "Mammy's Birthday," to the Pantages people. He was notified to go ahead and therupon offered the act to Alex Hanlon of the Shubert Office for the Grand Opera House, New York, and Olympic, Brooklyn, where Walter Keeffe, the Pantages booking manager, was to see it.

The act couldn't accept the date, as it had been previously booked by Loew Golder, its Keith representative. Fallow got Keeffe to look at the act in one of the other houses and received an offer from the latter which he submitted to the act. Boyer notified Golder that Fallow was about to book the act on the Pan time. Golder then asked Hanlon to arrange the Pantages bookings. Fallow protested to the V. M. P. A. Pat Casey, after summoning Hanlon, Fallow, Golder and all concerned, gave the matter a thorough hearing. Casey said it was out of his hands to give a ruling, but that in fairness to all concerned he thought Fallow should be allowed to book the act with Pantages. After the hearing the act arranged bookings with Pantages direct and were routed at a salary of \$100 weekly. The act opens in a few weeks.

Fallow has placed the matter in the hands of his attorney, Edward M. Dugan, of Boston, and will start an action for commissions.

HILLIAM AND McINTYRE

Agree to Sing and Comedie in Vaudeville.

B. C. Hilliam, author of "Buddies," has teamed with Molly McIntyre for vaudeville. They will do a singing and comedy turn.

M. R. Denham has charge of bookings.

AUTHOR OF 8 "SINGLES."

John Hyman has written eight new single acts which will be seen next season.

The new singles are to be done by Mario Stoddard, Harry Antrim, Ben Bonne, Frank Gaby, Harry Fields (with two youngsters), Jack Goldie, Tom Mahoney and Tony Martin (formerly with Al Shayne).

Mr. Hyman is the special writer for the Lew Cantor vaudeville productions.



HARRY HOLMAN

In his new comedy success,

"HARD BOILED HAMPTON," by Billie Miller and Stephen G. Chapman. This week (June 14) Keith's Boston. Next week (June 21), Olympia, Brooklyn. Week June 24, Flat St. Theatre.

Direction of THOMAS J. FITZPATRICK.

STRIKE DUE JULY 1, UNLESS MUSICIANS GET DEMANDS

Will Affect All N. Y. Vaudeville, Burlesque and Picture Houses—Deadlock in Negotiations—Union Insists on 50 Per Cent. Increase in Pay—Managers Offer 32½ Per Cent.

The committee representing the vaudeville, burlesque and picture interests and Musical Mutual Protective Union 310 have reached a deadlock, following negotiations conducted through a series of weekly conferences held during the last two months for the purpose of discussing and arriving at an agreement regarding the musicians' demands covering working conditions and increased wage scales in New York houses for next season.

Musicians in all vaudeville, burlesque and picture theatres in Greater New York will strike July 1, unless the managers agree to the 50 per cent. increase demanded by the musicians' union. That statement is authorized by A. H. Neusbaum, chairman of the musicians' committee. Neusbaum said the managers' latest offer of 32½ per cent. increase, made Monday, had been turned down by the musical union.

32½ Per Cent. Final.

J. J. Murdock and Nick Schenck, the managers' committee, informed the musical union's committee Monday the 32½ per cent. increase was the final word of the managers and no further conferences would be granted to discuss the matter. The situation at present, according to Mr. Neusbaum, is this: The musical unit will not seek any further conference, but if called upon by the managers' committee, despite Neusbaum's ultimatum, the musicians' committee will accept an invitation to further parley. Under no circumstances, however, Neusbaum stated, will the musicians' union yield unions a 50 per cent. wage increase is granted.

The musicians at first held out for all wage scales in vaudeville, burlesque and pictures to be based on a six-day week. Monday a counter offer to concede the six-day week basis was made by the musicians' union committee, provided the managers would agree to the 50 per cent. wage advance demanded. Another demand that resulted in the managers calling off the conferences and issuing an ultimatum was the musicians' insistence all rehearsals be paid for after July 1 at the rate of \$2 an hour per man.

A season of 35 weeks for each man employed in an orchestra is also demanded by the musicians' union. Musicians playing in a two-day or big time vaudeville houses are now receiving \$60 for a seven-day week. In three and four-a-day or small time houses musicians receive \$36 for a seven-day week. The 32½ per cent. increase offered by the managers' committee would make the musicians' pay in big time vaudeville houses \$83 a week, and \$63.36 a week in small time houses.

\$60 Week Pay.

The 50 per cent. advance insisted on by the musicians' union by July 1, with alternative of a strike, would bring the musicians' weekly pay in big time vaudeville up to \$80 a week and whatever the additional charges for rehearsals might amount to. The 50 per cent. advance asked by the small time musicians would make the pay of that class \$62.50 a week, with the rehearsal pay added.

The retroactive "kick-back" demanded of the Columbia management for \$10 weekly for each man employed in the Columbia orchestra from Jan. 1, 1930, to date, on the ground that the Columbia had raised its admission price, has been compromised as follows: The Columbia Amusement Co. has agreed to pay the musicians \$5 a week extra dating from Jan. 1 to April 1, and \$10 a week extra from April 1 to June 30. The 50 per cent. advance demanded in the burlesque houses in Greater New York would bring the musicians' pay to \$75 weekly, with extra pay for rehearsals. The managers' offer for musicians in the burlesque houses is \$63 a week, as in the case of vaudeville, without rehearsal pay.

The 35-week seasonal agreement

does not matter as all of the vaudeville and burlesque houses' seasons start at least as long as that.

The situation with respect to the legitimate houses is also near a crisis. The musicians' union will not ask another conference, but if they are asked to talk things over once more before July 1, will agree to do so. The last offer of the legitimate committee, which is headed by Ralph Long, of the Shubert's office, was a tender of an advance of 20 per cent. over the present scale for theatres playing musical comedies. Musicians playing for musical shows now receive \$38 a week. The 20 per cent. advance would make their weekly wages \$45.60. In vaudeville, burlesque and picture houses the musicians' union is demanding a 50 per cent. wage increase, pay at the rate of \$2 a man for rehearsals and a 35-week season. This would bring musical comedy musicians' pay up to \$67 a week, with rehearsal extra. The 35-week houses de-

mand is far more important to the musical show managers than in vaudeville or burlesque.

\$60 for One Week.

The musicians' union demands covering the 35-week seasonal guarantee calls for \$60 a week for a musician who is engaged for one week, \$61 a week if a musician works but eight weeks. In the event that a musician works longer than eight weeks, but not the full 35 weeks, he (the musician) must receive half pay for all weeks he is forced to leave the theatre's employ and the expiration of the 35-week period.

The rule asking for 10 men in dramatic houses has been waived by the union and four men agreed upon as constituting an orchestra. In dramatic houses the musicians are asking \$15 a week, with pay for rehearsals and the 35-week season. At present they are receiving \$10 a week. The managers' best offer has been 25 per cent. advance.

AMONG THE WOMEN

By ALICE MAC

One new girl and three new dresses have been added to William Bedbury's act at the Palace this week. The new girls, although not programmed, is an improvement. One of the new dresses was worn by Miss Le Meur, of gold fringe, made short with a bodice of tissue. The Tango Girl wore a pretty frock of pale and dark green chiffon with sequins forming the bodice.

Maud Hari entered in a costume of Richard III period, of pale blue flowing chiffon. A handsome dress worn by her was of aquine, peach shade, with squares of pearls on the skirt. A train hung at the back of the aquine lined with pink. Her yellow satin crinoline was beautiful, with tiny roses here and there. Gold lace trimmed the hem.

Pho Campbell wore a black aquine dress that was striking. The skirt was made harem fashion, with the bodice of aquine, which came to points on the hips with tassels.

A short black and blue aquine dress was becoming to Daisy Marie, but she looked her best in white tights.

The American (first half) had an exceptionally good bill containing two big singing acts, the Gypsy Ringers and Jean Gordon's Players. The latter act was more of a comedy sketch. The girl looked smart in a flying corps outfit, although the coat was a trifle too full in front. The character woman's make-up was not very good Monday night, one cheek redder than the other.

The women in the Gypsy Ringers make a vivid picture in their character dresses. The prettiest was yellow chiffon with a wide band of purple velvet. Bodice was blue, trimmed in brilliants.

A yellow dress worn by the woman of Lloyd and McArdle was a trifled. Ruffles of different shades hung at the sides, while silver lace showed in front. Her next costume was more becoming, of coral satin made somewhat like a bathing suit, with a hanky tied around the head. The pink bodice at the back was not very pretty.

Miss Mooney (Mooney and Garman) looked dainty in a short frock of pale blue silk, lace forming the skirt. Blue and pink feathers hung each side of the skirt. A cloak worn for her entrance was neat, of white, brocaded in silver. The collar was made of feathers.

Tricia Prigana at the 5th Ave. (first half) is wearing a new coat since last seen, but not so becoming as her other. Edith Cleaper in an act very similar to that of Sheila Terry and Francis Pritchard, wears some sweet gowns. Her first was of Jade green and white chiffon stripes. The bodice was of green taffeta, with the sleeves of chiffon. A tiny hat matched. A pink net was daintily edged with silver lace. Pink tissue formed the bodice, with a garland of bows on the side. For her one and only song she wore a short frock of royal blue net, with the bodice very tight fitting of tissue cloth. For the finish (which was very weak) Miss Cleaper wore a Spanish sort of costume of chiffon, burnt orange shade, trimmed in feathers. Skirt of royal blue velvet.

Marian Clare wore one dress of blue, brocaded in white. The skirt was caught up at the sides, with a band of pink tied to the waist.

The woman in the sketch, "The Biggest Man on Earth," wore a cloth dress of wine shade, made loose, with hip pockets.

George Carpenter has won fame as a boxer and he will be a film hero if he has any more pictures like "The Wonder Man." His acts as he had been doing it all his life. It seems a shame to think that one day he may enter the ring and have his smiling features marred. Pauline Hanney, a cute miss, wore a sweet evening dress of black spotted net, over a foundation of satin. A sash was white, tied in front. Another frock that was neat was of flowered taffeta, made very plain, with a bouquet of flowers at the waist. In some close-ups Miss Hanney's eyes were made up rather crudely. Some handsome gowns were worn by Florence Billings. One was of white silk brocaded in roses; the skirt was draped slightly and caught up at the side. Tulle was gracefully draped round the neck and shoulders. A spout suit was becoming, the skirt of white, with black velvet forming the jacket, which had a wide band at the bottom of black and white stripes.

The boxing match was very well produced in this picture, although it reminded a trifle of the one in Chan Ray's "Big Crate Wallaby."

During the first part of the picture, "The Country Cousin," Hilda Hammerstein wears only gingham dresses. One of check material is neat. The collar and cuffs are of white muslin with the shirt plain, these tucked at the bottom. An evening gown was of black taffeta patterned in silver flowers and black velvet stripes. The back was bare, except for a narrow piece of the taffeta going up the back around the neck, joining the shoulder straps. Helen Monroe in the same picture wore a hand-some lounging robe of chiffon, with a beaded panel down the front, and at the back hung a train edged in fringe.

which would bring dramatic musicians' pay up to \$37.50 a week. The managers have also refused to concede the rehearsal pay at \$2 an hour per man and the 35-week seasonal guarantee demanded by the musicians' union. There was a meeting of the Greater New York Theatrical Federation at the headquarters of the Mutual Musical Protective Union 310 on 96th street yesterday afternoon (Thursday) at which the executive heads of all of the theatrical unions in Greater New York were represented. Wednesday, prior to the meeting, it was reported the Theatrical Federation was against a strike by the musicians. The Federation is composed of the I. A. T. S. H. (stage hands), Billboarders' and Musicians' unions.

The road musicians, through the American Federation of Musicians, have set their next season's scale as follows: Leaders with musical shows, \$65 (now \$70); musicians, \$65 (now \$60). Pay at the rate of \$2 per hour per man is asked for rehearsals. Heretofore two free rehearsals were allowed. The leader a vaudeville act (traveling) next season is demanding \$62 (present scale \$60). Traveling burlesque show leaders are asking \$75 (now getting \$60).

The American Federation's agreement with the United Managers' Protective Association expires Aug. 1. Conferences will begin next week regarding the road musicians' demands.

GUS SUN REPORTED SELLING HIS CIRCUIT

Ready to Leave the Show Business.

Chicago, June 16.

It's reported Gus Sun is about to sell his vaudeville circuit and retire from the show business.

The information can not be verified here, though there are Chicago people concerned in the purchase. There is no question of a substantial basis for the report. The name of one Chicago bond man, who has been connected in business in a Sun deal within a recent time, is mentioned as the promoter of the buy.

While Sun books several weeks in Middle Western vaudeville but few of the theatres are directly operated by him. Of those but one or two are wholly controlled by Sun. Others are under leases and there are a couple of those leases that will expire within the next two years.

Sun has built up his business, having many towns without opposition, in a plodding manner, meantime making himself unique among vaudeville circuits. Of late years he has been paying good salaries for feature turns, using many of the latter to headline bills. Sun booked his circuit out of Springfield and while ostensibly an association affiliation in Chicago, his bookings seldom passed through that agency excepting upon his books.

Sun lately seemed to be seeking to branch out on his own account. Looking for local capital he proposed building here and there. In this way it is said, Sun tried upon the tons of some of his friends, also in vaudeville, and it resulted in the creation of considerable feeling.

NONETTE'S LONG ILLNESS.

It will be six months, the doctors say, before Nonette can return to the stage. Nonette is now at the Hotel Hobelein, Hartford, Conn., where she was removed last week from the Hartford Hospital.

An attack of influenza, eight months ago was revived a few weeks back when Nonette played Nyackon. She believes it was again contracted from a maid.

Several operations became necessary. The latest one, in Hartford, was for sinus. The germ of the disease had located at the head of Nonette's nose, between the eyes.

HINES REPLACES BROWER.

Walter Brower retired from "Cinderella on Broadway" through illness and Harry Hines was interpolated in time to open Monday in Brower's role.

LEW CANTOR OFFICE

INTERVIEW STUDIO, Inc.
The Home of Quality Entertainers.

KEITH-ORPHEUM GOLF TITLE CONTEST ON AT MT. VERNON

Frank Jones Turns in Lowest Score for First Day's Play With a 91—Semi-Finals Decided Wednesday With Four Matches in A and B Classes —Muckenfuss Runner-up.

The second annual tournament of the Keith and Orpheum Golf Club started Tuesday morning at the Mount Vernon (N. Y.) Golf Club, on the beautiful nine-hole course. Thirty entries were received, of which 27 appeared and played the first day qualifying or medal round of 18 holes. B. R. Moes and Pat Carey failed to put in an appearance by 2 p. m., which was the appearance dead line according to the rules.

The first players to appear on the links were Martin Beck, Mort Singer, Frank Vincent and Walter Vincent. They got away shortly after 9 a. m. and were followed by the others in straggling foursomes and twosomes.

There were as many different kinds of golf on exhibition as their are agents in the Palace Theatre Building. All of the 27 took the thing seriously and worked as hard over the little ball as they do buying a theatre or securing a two-week route.

Charles Leonard Fletcher, Jack Kennedy and several other actors hovered around the 18th hole, trying to fill in open time, while Dan Hennessey told the younger players what was the matter with their strokes, and how Dan Brothers could hit 'em back in '31. Dan qualified as the greatest theoretical golfer in the vicinity.

Handsome Cup Prizes.

Martin Beck explained to a Variety reporter the annual golf event was an institution of the Keith-Orpheum offices and was promoted to induce friendly rivalry between the different officials and their business associates, as well as to tempt them out for exercise which would increase their business efficiency. Mr. Beck later pulled the wise crack of the day posing for a group photograph among the players. The photographer said, "Gentlemen, kindly look up." Immediately Beck retorted, "I've been looking up all morning." Which means in golf that he was loafing his shots.

The prizes consist of a dozen or more handsome cups, which will be awarded to the winners in the three different classes and the high score men.

The low score man for the first day's play was Frank Jones with a 91. Lee Muckenfuss was runner up with 95. The other Class A men in their finishing order were: Frank Vincent, 98; Bill Quaid, 99; Fred Shanberger, 100; Mort Singer, 100; James Plunkett, 101, and Ed Lauder, 102.

The Class B men who qualified were Gordon Beck, 104; Clarke Brown, 104; L. Thompson, 105; Chas. Bierbauer, 107; Max Hart, 108; Ray Meyer, 109; Reed Albee, 109; Martin Beck, 108.

Class C Scores.

Class C had Walter Vincent, 109; Jim McKown, 111; Harvey Watkins, 112; Carlton Houghland, 112; Harry Jordan, 114; R. Kehane, 121; Eddie Keller, 124 (topping the boysy prize). Other Class C players were Harry Weber, Herman Weber, Carl Lothrop and Charles Anderson. Lothrop won the endurance honors and played the last two holes in darkness, due to a leisurely start.

Frank Vincent, last year's tournament winner, played good golf, but got a couple of bad lies that ran his score up to 98. Frank Jones was admittedly the most dangerous golfer present and ended the day a favorite over his closest rival, Lee Muckenfuss.

Wednesday the semi-finals were played with four matches of pairs in the A and B classes and several pairs in the C.

The semi-finals Wednesday had Martin Beck withdrawing, defaulting to Charles Anderson.

The results of the morning's play were: —Chas. A. Mort Singer eliminated Lee Muckenfuss, Shanberger defeated Quaid, Frank Jones defeated E. G. Lauder, Frank Vincent defeated James Plunkett;

Mike Scott,

Clarke Brown defeated Gordon Beck, L. Thompson defeated Max Hart, Clark Brown defeated Chas. Bierbauer, Reed Albee won by default from Dan Hennessey, who was forced to withdraw due to illness after playing one round.

In Class C, Harry Jordan beat Harvey Watkins, Walter Vincent defeated R. Kehane, James McKown defeated Herman Weber and Eddie Keller won by default from Harry Weber. The winners in the three flights paired off and played in the afternoon, which made two matches in each class.

Martin Beck, after qualifying for Class B Tuesday with a score of 108, withdrew after a conference with the weather man.

Some of the talent were surprised Wednesday when Singer eliminated Muckenfuss and Vincent defeated Plunkett. Both of the latter were considered strong contenders, especially Muckenfuss, who turned in the second low score Tuesday. Beck's elimination by McLean was another shock to the spectators.

Frank Jones was considered the choice at the completion of Wednesday's rounds. The semi-finals were still in progress, Wednesday, with the finals expected to be played yesterday (Thursday).

MUSIC PUBLISHERS WIN.

Cincinnati, June 16.

The suit of three New York publishers against two Cincinnati picture theatres for alleged infringement of copyright in connection with their failure to pay royalty on copyrighted songs and obtain license from the owners, has been settled out of court. The firms are M. Witmark & Sons, who sued the Lubin Amusement Co., proprietor of the Lubin Theatre; Leo Felt, Inc., against the Hippodrome Amusement Co., proprietor of the Hippodrome, and the Shapiro-Bernstein Co. against the Hippodrome Amusement Co.

Attorney John Weinig, who asked that the suits be dismissed by Federal Judge Peck, announced that all provisions of the copyright law had been complied with.

ARTISTS' FORUM

Cobar, New South Wales, Australia, April 26.

Editor Variety:

I quite agree with May Wirth's letter in Variety, March 19, re Hanaford's claims of originality re stunts. They were performed in Australia over 10 years ago, notably by Bowes' Circus, Foley and Ashton, Cook, Osarah and Wilson, and others; also in my own circus 10 years ago by the late George Gillham, also James Graham, both deceased.

And as I am the oldest circus proprietor in Australia I know what I am talking about. I am 76 years of age, retired from circus business 24 years ago and settled in the Copper City of N. W. W., but always take a keen interest in the White Tops.

Mrs. J. Ridge.

Editor Variety:

Tell the mob I am going to sell from here June 17 or 18 on the "Varona," Conrad Line.

Had to give them \$65 to get on the boat. Wasn't worth over \$10, and then I have my doubts. For \$65 they should have made me captain. But I don't care if I land with only 15 cents; I have my health and can still sing, also dance.

You remember me. I am

Mike Scott,

Dublin's Dancing Demon.

DO YOU WANT ORIGINAL MATERIAL? SEE JOHN HYMAN.

BOYCE COMBE CALLS IRWIN'S CHALLENGE

Agrees to Golf Match for \$500 a Side.

The challenge made on behalf of Charles Irwin by Harry Weber for a golf match for the championship of the show business and \$500 a side, published in Variety last week and in which Boyce Combe was mentioned as a preferred contender, was immediately accepted by Mr. Combe.

On the same day (Friday) the paper appeared Mr. Combe wrote to Variety, saying he was ready to take up the challenge. His acceptance was forwarded to Weber, who is Irwin's theatrical representative. As Irwin is not expected to reach New York until June 21, prior to his sailing early in July, the match, if the details are arranged, will take place between those dates. Among the details is the posting of the side wagers.

The only condition Mr. Combe made in his acceptance of the Irwin challenge was that the contest be a 36-hole match over a first-class golf course.

Combe questions Irwin's pretensions to championship honors among theatrical golfers. Mr. Combe's reason is that he defeated Irwin last year in Chicago, two up, in a match arranged at that time by Tink Humphries and Marty Perkins.

Mr. Weber Tuesday said he had no doubt of Mr. Irwin's affirmative to the Combe acceptance, and stated he (Weber) would like to place some money on Irwin to win.

New York, June 14.

Editor Variety:

Chas. Irwin's challenge to me for a game of golf to decide the championship of the vaudeville profession was badly placed.

There are a good many excellent golfers in the vaudeville profession who would give either Mr. Irwin or myself a run for our money. To my knowledge there has never been a champion proclaimed in vaudeville, or has such a title been won or conferred on any individual for great deeds on the golf links, in our profession.

Therefore, in order to decide who is the best among us, why not hold a tournament in which all may enter, and at the termination of said contest let the winner be hailed as the hero?

After the qualifying round, divisions could be formed and prizes given, either in cups, medals or useful plate. Such an arrangement would give all a crack at the championship, and to those who fail in the first flight an opportunity to play for the other prizes.

Mr. Michael Spillacy, the off man, has volunteered to give a cup for one of the divisions.

Of course playing for a purse is out of the question with me, for to do so would rob me of my amateur standing. If, however, Mr. Irwin wishes to play me for a trophy and take a chance on betting his money with others beside myself, I will introduce him to a number of my friends who think \$1,000 a piker's bet, and would like to add somewhat to that amount.

I suggest that we play to decide who will pay for passage for four people to England and back. Mr. and Mrs. Irwin are to sail July 3. Mrs. Kennedy and I are to sail later. Don't you think that is a better sporting proposition than a purse?

It will exclude any framing and make it a personal affair.

The outsiders can bet as they desire but between us it will be a battle in which we will have no chance to frame for cash.

Jack Kennedy.

Liverpool, May 27.

Editor Variety:

Tell the mob I am going to sell from here June 17 or 18 on the "Varona," Conrad Line.

Had to give them \$65 to get on the boat. Wasn't worth over \$10, and then I have my doubts. For \$65 they should have made me captain. But I don't care if I land with only 15 cents; I have my health and can still sing, also dance.

You remember me. I am

Mike Scott,

Dublin's Dancing Demon.

IDEAL VAUDEVILLE?

Readers Asked to Submit Opinion.

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 134 West 46th street.

Bills will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind. Eight or nine big time acts, from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Most of the bills submitted so far, especially those by lay readers of Variety, have run into enormous salaries. The ideal bill doesn't require all the headliners in vaudeville to qualify, but should be a standard vaudeville show that could play the Bushwick, Brooklyn, or the Royal, Bronx, if necessary. Below will be found a chart with the most popular acts selected from the four bills published to date, including current issue. The number following the name of the act represents the number of times the act has been mentioned. The chart will be revised from time to time. Acts listed have received more than two selections:

Mosconi Bros.....	9
Val and Ernie Stanton.....	7
Belle Baker.....	7
Bantley-Sawyer Revue.....	5
Harry Carrol and Co.....	5
Sophie Tucker.....	5
Rosemary Bent Revue.....	5
Julius Tannen.....	4
Juliet.....	4
Four Readings.....	4
Rolly Ward and Co.....	4
Winston's Sea Lions.....	4
Royal Guardsmen.....	4
Eros Frassero.....	4
Ruth Bros.....	3
Belle Baker.....	3
The Sharricks.....	3
Don Bernies.....	3
Ford Sisters.....	3
Mosconi Bros.....	3
Intermission.....	3
Lee Kids.....	3
Betty Parker.....	3
Sam Liebert and Four Marx Bros.....	3
Ruth Bros.....	2
Clayton and White.....	2
Belle Baker.....	2
Harry Carrol and Co.....	2
Bert Melrose.....	2
Intermission.....	2
Strong acts individually, but not well laid out:	2

By Ray H. Hobart:

Four Barbers.....	Mosconi Family
Sylvia Clark.....	Intermission
John R. Gordon.....	Princess Four and Co.
Leon Errol and Co.....	Belle Baker
Whiting and Burt.....	Delmore and Lee

Two of the acts have passed from the big time horizon. The rest of

the bill is very strong and very sensitive.

By Jack Margolis:

Eros Frassero.....	Intermission
Dolson.....	Winston's Sea
George Kelly and Co.....	Lions
Bert Errol.....	Lee Kids
George Price.....	"Pedestrian"

This looks like a fine show and is well laid out. (The closing act is George Brown, the walker.)

By William Emmett Whalen:

Marietta Marion.....	Intermission
—	Ben Bernie
Steaks and Blasts Burke, Walsh and Jay Dillon and Jones.....	Van and Schenck
Betty Parker.....	Low Duckettes
Sam Liebert and Four Marx Bros.....	May Wirth Family Revue

Ruth Bros. are not openers; they always get a spot. The rest is out of proportion from the salary angle. It's too strong.

By Radio Greenberg:

Four Readings.....	Clayton and White
The Sharricks.....	Belle Baker
Don Bernies.....	Harry Carrol and Co.
Ford Sisters.....	Bert Melrose
Mosconi Bros.....	Intermission
Intermission.....	Strong acts individually, but not well laid out:

By A. Fred Pernicaro:

Eros Frassero.....	Royal Guardsmen
Libonati.....	Dotson
Creole Fashion Plate.....	Mason-Kester Co.
Harry Hines.....	Blossom Bailey and Co.
Intermission.....	Julius Tannen
Whiting and Burt.....	Sophie Tucker and Boys
Bert.....	Alan Brooks and Glenn and Jenkins
Frankie Fay.....	Bentley-Sawyer Revue
Mosconi Bros.....	

Mr. Pernicaro doesn't care how he spends the booking office money.

INSIDE STUFF ON VAUDEVILLE

Arthur J. Horwitz was introduced to Magistrate Prothburgh at the 12th street night court about 10 p. m. on the humid evening of Friday last week. His sponsor for the occasion was Officer Fagan, a roundabout, who was attempting to "keep moving" the people in front of the Putnam building who were trying to get the air. Horwitz was standing in the entrance of the building with a number of other agents when Fagan happened along and told him to vamp. Arthur got into vocal action and during the argument the rest of the agents and others started "vamping" the cap. This got on Fagan's nerves and he took Horwitz in tow. Horwitz complained that his feet were sore and wouldn't the officer like to ride with him to the police station in a taxi. Fagan replied that the walk would do Horwitz "dogg" good. The procession started up Broadway. Along tramped the agents and actors, the gang growing as it progressed. Several fat agents unable to endure the stroll all the way to 12th street took taxis, and when the party arrived before the magistrate it was about 75 strong. All wanted to be witnesses, but Monroe Goldstein, the attorney, who somehow suddenly appeared in Horwitz' behalf, looked the bunch over and decided it would hurt his client's case to call any of them. Otto Shafter, arriving late, breezed in with hat on, putting a cigar. The case was interrupted while Otto was instructed on court etiquette. After a few questions, the magistrate smiled and told Fagan he had "arrested the wrong man." Asked why he had arrested Horwitz, Fagan said that it was because Horwitz' friends handed him the "raspberry."

The news that the Keith agency had cancelled his vaudeville time through engaging with and playing for the Shuberts did not appear to be a shock to Harry Hines, nor his production agents, Davidow & Le Maire. It seems that, when Hines engaged through the firm for the Shuberts' Century show, Hines explained he was under a vaudeville play or part contract for three weeks and wanted to know what would be done if the vaudeville managers called upon him for settlement in case rehearsals with the production prevented the vaudeville playing. The firm told Hines if it happened and he could not appear in vaudeville through re-hearsal, they would pay the amount of liquidated damages (weekly salary) if necessary. Then the notice of cancellation came from the Keith office.

Eighteen years ago John Pollock was manager of A. H. Woods' then star popular attraction, "Nellie the Beautiful Cleek Model." When that offering reached the Alhambra, Chicago, the book boy suddenly decamped, taking along \$50. John and Woods were 30-50 in the book thing, as usual, and so it was up to Pollock to pay the producer his share of the missing fifty. Last week a man called at the Orpheum office, recalled the incident at the Alhambra, disclosed his identity as the once vamping book-boy, and paid over to Pollock that old fifty. Pollock was so delighted at the unexpected refund that he went out seeking a wrist watch for his wife. Then failing to see anything for that price, he turned the same fifty over to his better half, saying: "Here is \$50, Minnie; go out and buy yourself that wrist watch you asked for."

'DARDANELLA' ACTIONS MAY MAKE PUBLISHERS ACCOUNT

Authors Are Successful in Test Case Invalidating Sale and Placing Number on Royalty Basis, Others Who Sold Songs Cheap Can Attack in Courts.

There is more interest along "the pan alley" than is apparent over the "Dardanella" actions, in which the authors of the piece expect to get aside the bills of sale of the number to McCarthy & Fisher (Fred Fisher, Inc.).

If the authors should be successful in invalidating the sale and placing the number on a royalty basis, it is admitted that practically every publishing firm might be similarly attacked in the courts by authors whose songs, sold outright cheaply, developed into hits. The actions are, therefore, regarded as test cases.

Writers especially are interested in the actions of Jenkins Black and Felt Bernard, and several have already told friends that they are waiting for the case to be decided and, if favorable to the writers, they will sue for royalties on songs sold outright.

Fisher to Fight Back.

The Fisher office stated that it understood "Festers" had been sent out as to a settlement for several thousand dollars, but that the cases would be contested to the limit. The Fisher people also pointed out that their battle on the matter of bills of sale was as much for the benefit of the other publishers as for Fisher. One of the attorneys in the case had declared he would "stake his reputation on winning" for the authors.

The Fisher firm stated that it was a well known fact that there are a number of pertinent examples of authors having sold their rights to compositions outright at insignificant sums, and though that was unusual (for the majority of numbers are published on a royalty basis), there are at present two other big sellers besides "Dardanella" which other firms secured for \$10 and \$100.

If the Black and Bernard test actions are won by the complainants, the other music publishers will face a precedent opening the doors wide for similar actions. The permanency of the bills of sale will, therefore, be a matter of interest to the whole publishing field.

"Dardanella" Authorship.

The authorship of "Dardanella" appears somewhat clouded. Black originally wrote it, the number being reported by a number of publishers. Bernard then made certain changes, the value of which were later disputed, but it was Bernard who finally placed it with McCarthy & Fisher, and because of that Black said he was entitled to a half interest. At first the song did not go to Bernard, while in the West playing vaudeville, accepted \$100 for his interest, acknowledging receipt, and thanked the firm for the money. Fisher had not lyrics and made the number of greater draw, but the price paid Black was \$1,000.

Black appeared satisfied with his bargain, entering the Fisher office on a six months' contract at \$60 per week. Several months ago he started action to annul the bill of sale, alleging it was secured through trickery, upon information alleged to have been supplied by Joe Mittenhal, formerly with McCarthy & Fisher.

Bernard's action is similarly based. The reason for two actions instead of one is that Black and Bernard have not been on friendly terms, and both sought different attorneys.

Demurrers have been filed in all three actions against Fred Fisher (McCarthy & Fisher) started by Joseph Mittenhal, but some points in the defense which will be made have been verified by Emanuel Davis, of Davis & Davis, who are representing the publisher. There are three suits pending, one asking for \$50 accounting of sales during the year 1935, one for an accounting for 1936, and a libel suit. Mittenhal did not resign from the firm but was forced to resign according to the allegation of Fisher.

The libel action alleges that Fisher made of Mittenhal by telling several persons that "Mittenhal tried to dunderhead me in securing Al Jolson for the office."

HORAN SUES FISHER FOR \$10,000 ON PLAY

Says Latter Leased to Another Play for Plaintiff.

Ralph Isen, known professionally as George M. Fisher (Fisher & Hurst), is plaintiff in a \$10,000 damage suit against James Horan, vaudeville author, charging breach of contract, saying the defendant wrote a vaudeville playlet, "Business Is Business," for the plaintiff's use, but later leased it to another party, thus depriving him of the benefits of the act. Fisher alleges a contract of October 1, 1917, whereby he was to pay his author \$15 weekly royalty for every week the act was booked, but should it not be engaged for a minimum of 20 weeks per season, the agreement should become null and void, unless Fisher paid the equivalent of 20 weeks' royalty to Horan.

The plaintiff alleges he fulfilled all the covenants of the contract from Oct. 1, 1917, to Sept., 1919, and had paid the stipulated minimum royalty, but the leasing of the sketch by Horan to another company or individual deprived him of bookings and damaged him to the extent mentioned, \$10,000.

The defense, filed through Nathan Silverer, offers the statement in proof of the fact the complainant had no intention of further playing the vehicle that he quarreled with and could not retain the original cast, thus nullifying the act's value in his eyes; that in August, 1919, Fisher tried out two other acts and eventually formed a partnership with Hoey, formerly of Hoey and Lee, and played the latter's patter on the Loew and other small time till Christmas, 1919; that he quarreled with Hoey and tried out diverse other acts, the last being a two-person act, which he has been doing to date; that it is only at the close of a disastrous season he starts suit for damages; that if the complainant's case has any merit, it is the usual procedure to enjoin anyone else from playing the act and not to sue the author for possible damages that may have accrued him in the event of his succeeding in securing further bookings; that Fisher made no offer of paying any part of the 20 weeks' royalty and thus insure his exclusive use at his own convenience, and that it was not until Fisher doubled up with Hoey that he (Horan) leased it to one John Hawley, who is known to Fisher and who played "opposite" the plaintiff during the seasons 1918-19 and was cognizant of the fact Hawley had secured the rights to "Business Is Business" and was playing it and still is doing so.

CARRIED NEEDLE 30 YEARS.

Frances Clare Finds Long Lost Point in Charleston.

Charleston, S. C., June 16. While Dawson and Clare were playing here last week, Frances Clare had removed from her abdomen a needle she remembers her mother telling her she swallowed in Australia 20 years ago.

Two local surgeons withdrew the needle from a bone after an x-ray picture had been taken. For so long Mrs. Clare believed she was troubled with rheumatism through sharp pains. At first they were in her shoulder, later in her knee, and last week where the needle was located. Miss Clare thinks its tour of inspection was thorough.

SHOWS CLOSING.

"Love Is West," June 19.
"Clarence," June 19.
"Buddies," June 19.
"Son Daughter," June 19.
"All Roads Lead," June 19.

BUSHES PITCHER HITS .400—WOW!

Which Starts Hullabaloo and Some Kind of Investigation.

Akron, O., June 16. Dear Chick:—I told you in my last letter that I would shoot you some scandal this week, but little did I think that I would be in a position to first part you on the biggest scandal that I ever ran into since I have been chasing the apple. They just cleared it up and it's a pip.

There is a pitcher in this league playing with Syracuse. He came to this bush from the Virginia League and he never had a batting average bigger or more than Taranis's weight. This year he has been hitting about .400 against all kinds of pitchers. He also was about the slowest egg goin' after a bunt or movin' in and out from his position that I ever jumped. But let him get on first base after riding one, and he could tear like an agent after a next to closing act making a jump on the Sun time.

Well, there are some pretty smart eggs playing the national pastime for their daily sustenance, and a couple of them got together to solve the mystery. They hired a private detective and sent him out to investigate this bird's past. The flatfoot came back with a report as long as an Orpheum route and then left the pitcher.

It seems that the copper dug up the fact that this guy had a twin brother who could hit and run bases like a wild man. The brother always balked at playing professional baseball because he was married to a highbrow dame who thought all ball players were yodges and couldn't wade through a meal without recourse to the well known sword swallowing stunt.

Just after the war this broad took an overdose of Mary Garden and passed out of the picture. The bereaved husband had been in the Army tryin' to make things safe for the Socialists, and when he came back he didn't have any more job than a snake has slithin' pads. His half playin' brother told him he would split salaries with him if he would play straight for his little scheme. When the pitcher went to the bench at the end of each inning, his turn to bat rolled around, he would disappear under the stand and come out in time to hit.

Of course, you're hop now that they switched while out of sight. The widowed brother would go up and hit for the heavier and when the innin' was over they would switch back again. It was a corkin' scheme, for it left the pitcher always fresh and strong and eliminated the effort he would have made runnin' the bases, etc.

The blow off came in Buffalo, where the manager was one of the suspicious parties. As soon as he discovered that the slow foot had slipped him the right dope about the twin brother, he instructed his pitcher accordingly, and they set the stage. When the hard hitting member of the brother act came up to hit the opposing pitcher hit him right in the back with a fast one. He got up and took his base. The manager thereupon ran out and had a serious conversation with the umps. The umps nodded after lookin' surprised. At the end of the innin' the switch was made as usual and the cheater stepped into the box to throw them over. The umps called time and walkin' out to the box, ordered the heavier to turn around. He did. His uniform was spotless. The ball that hit his brother was soaked in borax and had left a black mark on his uniform. The umps told him to get out of the park, and he is now out of baseball. None of the spectators got hop and the players are gunn' to forget it for the good of the game. No keep this sub rosa and I say nuthin'.

But wasn't it a dark. Can you imagine what those two birds would do to a six-day bicycle race if they were pedal pushers instead of ball gamblers?

I've got this club goin' a little better but it's still missin' on three cylinders. However, it's a long, long trail till September, and I'll have these dining room hours up there or they'll all be memories by the time the end of the season rolls around.

I wish you would send me the address of Eddie Stanton, Sammy Monk and Jackie Gillispie, for I may need them. Yours till tomorrow.

John Newman
Writer of VAUDEVILLE MATERIAL,
201 PUTNAM BUILDING, N. Y.

GEO. WEBSTER SELLS AGENCY; RETIRES FROM VAUDEVILLE

Transfer Webster Circuit to States Exchange—Billy Diamond for States Passes Over Certified Check at Banquet—Webster's Staff Goes With Deal.

SILVERS MAKES DIVORCE DENIALS

Songwriter Answers Wife's Affidavits on Alimony Claims.

Louis Silvers, songwriter and musical director, filed some answering affidavits to his wife's alimony claims early this week in which he denies several allegedly exaggerated statements on his wife's part. One is as to his income, which he claims averages only \$75 a week and not the \$600 or more weekly Mrs. Silvers alleges. Mrs. Silvers is the defendant in this divorce case back with a report as long as an Orpheum route and then left the pitcher.

Well, there are some pretty smart eggs playing the national pastime for their daily sustenance, and a couple of them got together to solve the mystery. They hired a private detective and sent him out to investigate this bird's past. The flatfoot came back with a report as long as an Orpheum route and then left the pitcher.

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John Newman
Writer of VAUDEVILLE MATERIAL,
201 PUTNAM BUILDING, N. Y.

Chicago, June 16.

The Webster vaudeville agency has been transferred to the States Exchange. Billy Diamond for the States handed Webster a certified check at the banquet given the latter Tuesday afternoon. Webster is retiring from the show business, and his wife, who was his general manager, goes with him. The remainder of the Webster staff goes with the transfer to the States.

The Webster Circuit will be continued and Diamond will locate in Chicago in charge. It books 28 houses in this section. The States will have branches in Chicago, Indianapolis, Detroit and St. Louis. It is handling 90 stands, ranging from Sundays to full weeks.

The only booking change will be that the Radio and Broadway, Indianapolis, will henceforth be booked from Chicago.

George H. Webster came here seven years ago from Fargo, N. D. He correlated most of the independent vaudeville time hereabouts. Webster will try to recover his health over the summer.

Diamond is known as a book broker and a progressive business getter.

HAMMERSTEIN SUES.

Asks Cortell for \$10,000 as Share of Song Success.

Arthur Hammerstein started suit against Herbert Cortell this week asking for \$10,000 damages through his attorney, House, Grossman & Verbaus, for one-half of the rights to the song, "The Argentines, the Portuguese and the Greeks." The number was interpolated into "Tumble Inn" after that show opened in New York last summer.

On the advice of Hammerstein, Cortell purchased the song from Arthur Swanston, who wrote it, paying \$100, but being reimbursed \$150 by the manager, the alleged agreement between them being they were to go "50-50" on the number. After Cortell left the show the song reached publication. Hammerstein requested his share, but was advised by Cortell the half interest extended only as far as "Tumble Inn" was concerned. He also said the \$100 paid the author was only for the privilege of using it in the show.

Hammerstein stated that such an arrangement would have been ridiculous, since as much as \$1,000 bonus and a royalty interest is given producer to interpolate a number into a production. The manager alleges Cortell's sale of a half interest to him includes 50 percent of the royalties and publication rights and that he has Cortell's signature to the sale. The question arises whether Cortell had any power to sell Hammerstein such rights.

The number, in addition to being published here, has caught on in England.



COLEY and JAXON

The Master and The Maid and Bonaparte
At KNIGHT ORPHUML, BROOKLYN, THIS WEEK
For the Summer COJA VILLA, Raleigh, N. C. Route 6
Direction of R. E. PATRICK

DIPPEL WOULD WED REVUE AND OPERA

Ghastly Business Does Not Discourage Impresario.

Chicago, June 16. The vicissitudes of Andreas Dippel, in which he promoted and opened against great difficulties his opera-film ventures, closed, re-opened, closed, have not run their course. Many reports are about regarding his prospective activities. But it is certain that he is still at it and is now seeking to finance the nucleus of a subsidized light opera-revue combination, with a view to ultimately having a theatre endowed in Chicago for its home.

Offers have been made to a local author to contribute a Chicago review as the second and fourth acts of an initial production, the rest of it to be two acts of an opera. It is said Dippel also approached a local cabaret act producer to go in with him. The theatre is somewhat of a problem, and it is known he has negotiated for both the Victoria and the Columbia. The Victoria is an outlying pop melodrama house and the Columbia, now dark, is the First Wheel's long burlesque stand.

Dippel retains the services of a woman promoter who helped him line up what booking he got for his Auditorium, trial and retrial, and she is busily taking up the impresario's hopes and plans with business men, promising them brilliant futures if they cast their destinies with the former director general of the Chicago Grand Opera Co. Meanwhile, the second act of the Auditorium, with salaries guaranteed by the Opera Association curled up and died a pitiful bloomer.

With 12 performances the show drew less than \$1,300 using the Dippel light opera cast, a wonderful singing chorus, a ballet, a film and the Laemmle-Hearst 15 beauty contest winners, in the biggest house in town, in the midst of the Republican convention headquarters. The Opera Association finished several thousand dollars lower on the guarantee, and took all the losses and effects.

GRIFFIN TO FAR EAST.

Chicago, June 16. Gerald Griffin, the Irish tenor, sailed July 10 from San Francisco for a return engagement in Australia, where he will stay two years.

He has arranged for the rights to Gheorghe "Tartane" "Old Lame-rock" and "Macushla" and some of Paddy O'Hara's vehicles, also Ralph Buttering's "Rose of Killarney."

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Chicago**STATE-LAKE THEATRE BUILDING****DAVENPORT RESIGNS.**

Booker of Six Interstate Weeks
Turns Sheets to Tishman.

Chicago, June 16. Sam Tishman, the W. V. M. A. Booker, is taking over the Kenneth Davenport time, about six weeks of No. 2 Interstate Circuit vaudeville, Davenport retiring because of ill health.

Davenport, who made an excellent record in conducting the attractions for the rather trying chain, confused by different sized communities and different divisions of the weeks, is going to Denver to rest over the summer, intending to go to Los Angeles in the fall to engage in an agency catering mostly to the film business.

TED LEWIS SUED FOR POKER CHECK**Providence Gambling Tangle in Chicago Courts.**

Chicago, June 16. While Ted Lewis was playing Providence, R. I., he got mixed up in a game at one of the emporiums of chance there and, after he had been separated from his loose change, he presented a check for \$600, which was honored and cashed by the house.

The next morning one of Ted's friends tipped him that the proposition had shady aspects, so he promptly stopped payment on the check. Last Thursday, in Chicago, Ted was presented with a summons to appear in court to explain why the check had been stopped.

LEASE FOR PROTECTION.

Jones, Linick & Schoeller Take Monroe Street Lot.

Chicago, June 16. The five story building and 120-foot square lot at Monroe and State streets have been leased by Jones, Linick & Schoeller, for 15 years at a heavy rental.

The plot adjoins the firm's Orpheum and the lease was taken to prevent competition building there, which would cut off the Orpheum from the Monroe street corner.

A plan was discussed by J. L. & S. to build on the newly acquired property, giving the firm a theatre directly across from the Majestic and fronting on State street. This was abandoned and the lease set at a profit to a commercial firm.

GRISWOLD LOSES EYE.

Chicago, June 16. Gus Griswold, known to a great many artists through his connection with the Chicago and Northwestern Railroad, leaving after the theatrical business out of Chicago, and who recently resigned to enter the hotel business had his left eye removed last week.

Griswold was hammering on a bolt while up in the woods of Wisconsin, when a piece of steel struck him in the eye. He was brought back to Chicago and taken to St. Luke's Hospital where the eye was removed.

W. J. BRYAN SUED AS FILM ACTOR**Injunction Asked to Restrain Him From Using Own Stuff.**

Chicago, June 16.

William J. Bryan was sued and served here in an amzing film action by Edward F. Gostra of St. Louis. Bryan was enjoined from appearing for anyone else in a pre-bihibition film, a dramatization of Bryan's lectures and writings on the subject. George R. Dalton joined Gostra in the suit, charging that he was to promote the film, a special feature. Bryan was to get 20 per cent. of the profits and 10 per cent. was to go for pre-bihibition propaganda.

Dalton says Bryan balked, claiming, after he had signed the contract, that he was not allowed compensation "as an actor," and it was settled that Bryan should get 37 per cent. and that Gostra was to do the financing. Gostra ran in a "contingency" whereby he would put up the money if he could get back \$100,000 penalty imposed by the government on the Blatzett Bitters Co. for violation of the Volstead act. A quarrel arose and Bryan copyrighted his stuff and dared Dalton to proceed.

Dalton says he spent \$12,000 and now is barred from using Bryan's material. The Colonel was served while seated in the press stand at the Republican convention.

LOGAN SQUARE, CHICAGO.

Chicago, June 16. Tejetti and Bennett opened the show with an attractive dancing troupe well received.

Pauline Nixon and company, two snappy looking girls, went across in rattling good style in second position. The Rials, with a combination of talk, rags and juggling, awakened some favorable interest. The girl is a good ring performer and laughs easily and naturally, which helps the man put over his talk. The talk is not much, but is above the average acrobatic act in that.

Hickey Brothers pleased with an acrobatic dancing troupe that had elements of comedy in it. The comedian effects a bizarre make-up and outfit wardrobe that helps him have some laughs. The Musical Hodges, three girls and a man closed the show, leaving a good impression.

Mrs. Nixon's act was the class of the show.

AT AMERICAN HOSPITAL.

Chicago, June 16. At the American Theatrical Hospital: Sam Schiller, head of Schiller Feature Film Co.; Arthur McComas, "Politics and Petticoats," convalescing; Eva Mandel (Zeno and Mandel), recovering after acute appendicitis; Edna Hogan, "Little Cottage," operated; Harry Jones, nephew of A. J. Jones, operated; Virginia Healy, wife of Dan Healy of "The Sweetheart Shop," recovering from fall which broke her collarbone, necessitating severe operation; Hugh O'Connell, recently with "Twin Beds," operated; Tom Moore (Tom and Stacia Moore), operated; Maretta Nally (Allman and Nally), serious internal operation; Ruby Wren, doing well.

DEAD BUT DOING WELL.

Chicago, June 16.

J. Marcus Keyes' "house organ," "The Actor," this week publishes the news that David Davies underwent an operation at the American Theatrical Hospital and that it was "successful." Mr. Davies' death notice was published in Variety three weeks ago.

Keyes' paper also gives display to a "notice" it received from another local sheet, pointing it as "the official organ of the Actors' Equity Association," a claim which the A. E. A. ordered Keyes to discontinue.

LOGAN SQUARE DARK.

Chicago, June 16.

The Logan Square Theatre closed for the season Saturday night, June 12. Manager H. C. Miller announces that next season this theatre will pay more attention to the feature picture than they have been doing.

NAN HALPERIN GOING.

Chicago, June 16.

Nan Halperin will leave the "Century Midnight Whirl" at the end of next week having declined to take a cut after a successful opening.

MAJESTIC, CHICAGO.

Chicago, June 16.

It was Mothers' Night at the Majestic. Jack Osterman and the Marx Brothers came down into the house and kissed their mothers, the same going to riotous applause. The acts that had no mothers present were out of luck. There were one or two others, though, that could have had their mothers in, because this bill like most of them, had a goodly percentage of Chicagoans.

The show ran through an unusual number of hits for this time of year. There wasn't a bloomer in the list, and several went into extra innings. Frank Wilson led off with his uncanny cycling to more than the first act gets nine weeks out of ten. Green and Deane, both males, in a ratsheller routine, finished lively with an II Trovatore burlesque, durable, though old, following the "Vamp" and "Bring Back Those Wonderful Days." The boys must have been in Tasmania for a couple of years. The corpulent troupe worked like a beaver and sang plenty of repeat choruses of several numbers, while the more sedate one officiated at the piano, with a piano accordion and on the ladder in the balconies.

Wilbur Mack did not show, and was replaced by Marsh Padden, held over from last week, this time doing "The Barrier," her dramatic one-woman epic of the war. She harped on three notes until two minutes before the end, when she hit a couple of hitherto silent chords and swept the theatre. In "The Chef" that monotony was in and of the character—the very soul of it; applying the same technique to the body of "The Barrier" is a mistake. Again she rises from the monotony to a smashing climax, but here it seemed scarcely wise to withhold it so long and so thoroughly as indicated by so little coughing. It is likely that this powerful young artiste regards it as good showmanship to hold out her star trick until just before the curtain, that is not becoming an artiste—it isn't even proper for a mere enterpiser. Her high spots drew the curtain and a heavy hand, where in "The Chef" she took a dozen and a Bernhardt ovation. The girl has all that it takes. She should use it, use it in graduation, not with abrupt accent just because in one inspired vehicle that method was ideal.

Romme Caruso opened in "One," got her opening song over, and then took the seats loose with her political references, fresh as homemade beer, and much more kicky. She carried it along in high spirits and explosive zest, which seems to have returned to her in full with the return of some of her old flesh; she is again the chubby Romme of old, though younger, and will hand the folks back that a surprise in a few weeks when she shows them what a trip to the Coast can do for a single woman with nothing on her mind but laughing and making 'em laugh. She stopped the show twice, and waved that she was too hot for a speech.

Jack Osterman, repeating the turn he gave some weeks ago at the Palace, with his Chicago and personal locals, and a handful of friends, got a storm on entrance and then went in to earn it. He made good. He went to four or five encores and his mother speech, then returned later with the Marx boys and got another nominee's reception. The boy has established himself as first ace of vaudeville in this town despite rather than through the well-meant promotion of his popularity, which only clouded the real verdict. Friends are the dearest thing in the world but when one wants to know how good he is they sometimes hold back the answer. However, the lad has wandered over the whole Orpheum circuit and left a unanimous impression, and will soon be on the Eastern front to capture no-man's land there, too. He has a chance to sweep New York if he keeps his head—it is a scrub, a young head and such a good-looking one, and New York has been known to like that kind—and do them no good.

The Marx Brothers, with the same act as of yore all set to new comedy—a thousand per cent beyond what they ever did before—punched the house not once but forty times, and stole a clean, bumbling hit, and got very near and dear to the customers. Variety's ideal vaudeville content has a considerate here of formidable proportions for this turn has everything—numbers, sets, motes, comedy, every kind of instrumental, pretty girls, versatility, gaudy naughtiness, trickling lighting effects—if it's just a great act, that's all—and that's everything.

One might say that the house had seen enough vaudeville for the year, but may Ames and Winthrop, pulling their old one that starts with the girls' skirt caught on the door, had the audience to follow all of them, and audience wasn't all they had. They had just what it required, every inch of it. They didn't close quite as strong as they might have under less handicaps, but they made the grade beautifully, like the clowns past they are, and drew laughs hands and concentrated attention. Two people walked out, famous headliners in the "Century," following the family match, have not 200 Ames and Win-

throp showed almost all old material, but it is old only with them—no one else has been able to copy their travesty technique, their nature, their delicate yet rippling wit of word, look and business.

Robbie Gordon, the shapely show-woman, closed. She held every one who gave one eye to her first pose. In a mid-bill spot she would hold her own with the average sketch or comedy turn as a full-stage act.

PALACE, CHICAGO.

Chicago, June 16.

This should be a weather report rather than a show review, and should be written with a barometer and a thermometer rather than a typewriter and a headache. Just before the matinee it was 99 in the shade, with the sun taking the shade; in the middle of the second turn a thunderstorm burst forth that rocked the building and made dumb acts trump. Then followed a lightning exhibit that was probably the best electrical act ever done in this house, getting over before the usher could close the side doors that had been left open to let in the heat. This specialty took an exit without bowing and was immediately succeeded by a rain effect that believe himself wouldn't have improved much. Finally the doors were shut, and by that time the rain stopped and the heat did an encore.

In view of all this the report to follow must be taken with allowance, for it was no weather for the gay life upon the rostrum.

Billy Rogers and Holly, the real old-fashioned trampoline tramps and bar comedians, caught early heat. With the sweat pouring off them they leaped and bounced and got about 30 per cent. of their customary laughs and attention, which was holding up to the a rage of what was to come. Nat Leipzig was revealing the nine of diamonds when the heavens applauded the trick, and after that he did a pommel act, with his hips moving and nobody the wiser. It didn't kill his clever illusions, it just crippled them. Leipzig got two bows, anyway.

A pianist and a lightning outfit ushered on Jessie Brown and Eddie Weston. The lightning was much better stuff than the pianist, whose name was Dave Dryer—strange name for the day. He wheezed something to the effect that the girls would sing and dance, and so they did. They danced with variety, abandon and ability. Miss Weston unloosed the easiest kick down here in days, and showed a sweet figure, very blonde charms and a winning personality all the way. Miss Brown, her bouffant vaudeville sister, held back on her dancing until her specialty after a French ditty, when she brought down the theatre with some whizzing toe work and all around pep. The two babies got together in shiny black for a double dancing finale that scored. They were sopping with perspiration, but not too wet to carry off a resounding hit that was the more valuable in view of the adverse conditions.

Ron Lynn, last showed here with Harry Mayo, came before his old racecourse drop with "Howland" Howland is William Howland, who played in minor musical shows some time ago. He is scarcely a successor to Mayo, having a fair voice and likable looks, but none of that personal power with audiences that Mayo always radiates. Lynn, if anything, was funnier than ever, and smoother than 3-in-1 with his britches, though the muggy atmosphere was cruel for comedy work. The two finished in a duet of "Chasing Rainbows" and got two bows and a recall that would have been a show-stopper under normal circumstances. Howland singing his share here with good appeal. A rainbow was needed—it was pouring again.

Gertie Vanderbilt, her chestnut hair bobbed and her trained smile impervious to the temperature, was brought on by Ivan Moore, pianist, in "One." Gertie pranced very little, though she is reputed to be a dancer. She had a potpourri of comedy surrounding three songs, and she used Moore expertly, from a "Dance" bit to a brutal husband, bringing him down easier just like a regular partner and laying him off with her ditto. Miss Vanderbilt went after the crowd vigorously and made herself chummy. She got along all right. A girl with her charm, experience and courage will always get along all right. Her singing voice was not so fair, but she hardly danced at all, but she moved and she got good rippled and solid bands.

Harry Watson, Jr., did his Nuttingigan and phone booth bits, going as usual for heavy laughs and nice applause. Lydia Harry followed him next to closing and yanked the tired public up into the main seats with that incomparable 1920 act of hers, patter, song and humor, plus personality multiplied and a song from that was grandly delivered. She was ill last week and her voice was a bit fussy, but she went almost as well as she deserved. Ida Kaukonen, one of the smoothest, strongest and most thoroughly classic acts in the business, matching, have not 200 Ames and Win-

COLUMBIA ANNOUNCES ROUTES AND CHANGES

Providence Replaces Newburgh and Poughkeepsie

Next season's routes of the Columbia Amusement Co. have Providence replacing Newburgh and Poughkeepsie (split week) which the Columbia has played for the past four years. The American Wheel played it for three weeks at the tail end of last season, but had to cancel extended time when a fire destroyed Cohen's opera house, Poughkeepsie. The house is being rebuilt. The American Wheel will play the Hudson River split next season.

On the Columbia Wheel, Clarendon & Irene, the Chicago producers, will have a new show, "Town Scandals." "Follytown" will replace "The Right Reers." "Girls à la Carte" will be retitled "Powder Puff Revue." Jack Singer's "Hobman Show" will be retitled Jack Singer's "Own Show."

The regular season will open August 22.

The routes follow: "Bostonians," Columbia, New York; "Parian Whirl," Gayety, Boston; "Golden Crooks," Empire, Albany; "London Dances," Gayety, Montreal; "Big Wonder Show," Rastabale, Syracuse, and Lumberg, Utica (split); "Twinkle Toes," Gayety, Rochester; "Peek-a-Boo," Gayety, Buffalo; "Girls From Happyland," Gayety, Toronto; "Jingle-Jangle," Gayety, Detroit; Al Reeve's "Joy Bells," Columbia, Chicago; "Town Scandals," Gayety, St. Louis; "Million Dollar Dolls," Gayety, Kansas City; "Victory Belles," Gayety, Omaha; "Roseland Girls," Des Moines (4 days); "Girls of the U. S. A.," Star and Garter, Chicago; Abe Reynolds' Revue, Olympia, Cincinnati; "Twentieth Century Maids," Lyric, Dayton; "Girls de Luxe," Empire, Toledo; "Burlesque Burlesques," Star, Cleveland; "Serial Maids," Youngstown and Akron; "Sporting Widows," Gayety, Pittsburgh; "Pretty Town," Gayety, Washington; "Maids of America," Palace, Baltimore; Mollie Williams' Peoples, Philadelphia; Harry Hastings' "Big Show," Empire, Brooklyn; Dave Morton's "Own Show," Miner's, Bronx; "Liberty Girls," Jacques, Waterbury; "Powder Puff Revue," Grand, Hartford; Jack Singer's "Own Show," Casino, Boston, Ross Howe's "Jollities of 1933," Empire, Providence; "Polka of the Day," Perth Amboy (Monday), Plainfield (Tuesday), Stamford (Wednesday), Park, Bridgeport (last three days); "Fashion Revue," Majestic, Jersey City; Lou Kelly Show, Orpheum, Patterson; "Step Lively Girls," Hurley & Stevens; "Carnival Maids," Casino, Philadelphia; "Best Show in Town," Gayety, Newark; "Hip Hip Hooray Girls," Casino, Brooklyn.

The routes of the American Burlesque Association will be issued next week.

NEW ACTS

Ted Doser and his sisters, Kitty and Hugo, have combined for a new singing and dancing turn, which will break in in a couple of weeks and reach the Alhambra about July 15.

Ice and Lawrence, man and woman singing and dancing. (Merrie & Fifi.)

Jill Wilson's future billing will be Lillian Wilson and Bert Nagle.

Bob Ruth and Al Dubin writing new act for Billy Hal Wilson.

Danny Murphy and Harry Morley with Ethel De Vore in a talking, dancing and singing skit.

Steve Mulvey rehearsing new act which includes Hilda Rubinstein and Dennis Burger.

H. Brinton Stevens (formerly Hippodrome Four), with his wife, two act.

Francis Renault opens in a new act at Riviera, New York, June 28.

P. Barrett Carman opens in a new single June 28 over the Keith circuit.

MARRIAGES

Richard Lester Bartholomew to Mary Hayes Caldwell, Church of Heavenly Rest, New York, June 13. George Reilly to Helene Irene Gauthier, both in "Chi-Chi Chow," at Frankfort, Ind., June 1.

Baldard Macdonald to Evelyn Devereux Howell. License secured June 11.

Bradley Knoche to Inez Bauer, Peoria, Ill., June 11.

Milton J. Wood (Lorenz and Wood) to Phena E. Murch, June 16, New York City.

LUMBERG, UTICA, SOLD.

Utica, N. Y., June 16. The Lumberg at Utica has been purchased by the Wilmer & Vincent Theatre Co., owners of the Colonial and recent purchasers of the First Presbyterian Church property, to be used as the site for a new theater. The firm will take possession of the Lumberg about July 15.

The sale was made by Mose Lewis, who for some time has owned a majority stock of the Lumberg Theatre Co. The price paid by the new owner is \$160,000, it is understood.

Future plans for the Lumberg are uncertain. The house has been playing legitimate attractions the first half and the Columbia Wheel shows the second half. Since the close of the burlesque season the house has been pursuing a picture policy.

Should the Columbia policy be dropped by Wilmer & Vincent, the Rastabale at Syracuse will probably get the Columbia attractions for the full week. The Rastabale heretofore has been splitting with the Lumberg.

"FOLLY TOWN" DROPS.

The summer show, "Folly Town" at the Columbia, New York, in its fourth week (last week), did inside of \$5,000, according to report.

The show started off its summer season at the Columbia with \$11,000 the first week.

Pearson Gets Clark Franchise.

Arthur Pearson, through a leasing arrangement entered into with the Peter R. Clark estate, has secured control of the "Oh Girl" Columbia wheel franchises.

Pearson will produce a new show. The "Oh Girl" title will be dropped.

Union Square Continues.

R. F. Kahn's Union Square stock burlesque is not closing, Kahn says.

The house will remain open as long as business holds up, and expects to stay open all summer.

BURLESQUE ENGAGEMENTS.

Mickey Markwood, principal comic with Peck and Jennings' "Jazz Babies" next season.

Brown and Newman, Tristie Kennedy and Chas. Golden with Kim Williams' "Girls from Joyland."

Jean Bedini has engaged Hawthorne and Cook, the vaudeville "not" comedians, to play the Clark and McCullough roles in next season's "Peek-a-Boo."

ILL AND INJURED.

Mrs. Helene Fisher Thompson, widow of Frederic Thompson, underwent an operation for appendicitis Sunday morning in St. Vincent's hospital. She was removed Saturday night from her residence in the Dearborn apartments on West 16th street. Her condition is reported as improving.

While playing the Keystone in Philadelphia the week of June 7, Blanche (Blanche) and Devereux was injured while waiting to make her entrance. Instead of her own drop coming down, the star was lowered swiftly and struck her. Future bookings have been cancelled.

Mary Robbie Lomax, who was in the chorus of "Hometown" on the road this season, is in Bellevue Hospital, New York, suffering from a general breakdown. The illness is partially blamed on an attack of influenza some months ago.

Harry Friend, general manager for Bud Fisher, is at present in a Chicago hospital undergoing a course of treatment for his eyes.

IN AND OUT.

Jas. C. Morton and Co. replaced Molly Fuller at the Rivendeal this week.

Harry Green substituted Monday at the Orpheum, Brooklyn, for Harry Tighe, for the week.

Patricia and Kelly could not open at the Colonial this week owing to Mr. Patricia's illness Eddie and Edith Conrad filled in.

TOREADOR KILLED.

The famous Spanish torreador Joseito was killed during a bull fight in the Talavera de la Reina arena at Toledo, Spain, May 18, when on the point of giving the animal its last thrust. Changing the red shawl from one hand to another, preparatory to using the sword, the bull charged the matador and gored him in the stomach. Joseito expired a few minutes after reaching the hospital. Joseito had taken part in 674 meetings and killed 1,400 bulls during his career since 1912, and is supposed to have left a fortune of more than a million dollars.

Paul Whitman has left the orchestra at the Alexandria Hotel, Los Angeles, to open at the Ambassador Hotel, Atlantic City, leaving William Long, violinist, and Don Clark, saxophonist, to play with "Marguerite and others" selected for a new orchestra at the Alexandria.

BURLESQUE BENEFIT MAKES ABOUT \$13,000

First Affair at Columbia Holds 28 Numbers.

The first benefit for the Burlesque Club was held Sunday night (June 12) at the Columbia, New York. It was a huge success financially and artistically. The receipts from admissions and programs approximated \$12,000. The house was scaled \$1.20 orchestra, \$2.20 balcony and \$1.10 gallery. The admission takings totaled \$1,152. Other revenues not yet checked up, such as the sale of programs and souvenirs, are expected to add another thousand.

The bill included 28 numbers and ran as follows:

Opening ensemble, members of the club, chorus of "Folly Town" and chorus from Union Square.

Opening address (Billy K. Wells), Dolly Morrissey and Chas. Warner, Stella Ward, Harry Coleman and Stella Ward.

Gene (Rags) Morgan.

Norma Belle and Girls.

Harry Steple and Dea Clark.

Babe LaTour and Sid Gold.

Ed. Lee Wright and Owen Martin.

Stella Ward and Girls.

Jazz Caspa, Hazel Clark and Co.

Subway scene from "Folly Town," with Ralph Dunbar's "Tennessee Ten."

Intermission.

La Bege and Co.

Lucille Rogers.

Blissett & Scott.

Frankie James and Nat Morton.

Shirley Millett and Girls.

Kelso, Clark and McCullough.

Frank Mario Tunes and Girls.

California Trio.

Vampire scene from "Folly Town"

(Miss Elliott, Frank Hunter, Bert Lehr, Johnny Walker, Walter Pearson, Jack Hally and California Trio).

Callahan and Blue.

Stella Morrissey and Harmony Boys.

Broadhurst and Callahan.

Jim Coughlin and Leona Shapira.

Martha Pryor and Harry DeCosta.

Fieldin, Wyer, Anderson and Pink Finale, entire company.

The success of its first "Jamboree" at the Columbia has enthused the Burlesque Club members. It was about decided before the Sunday night performance ended near one o'clock Monday morning that next spring the "Jamboree" would be held at an earlier date in New York, with a tour of the company organized for that affair over the larger cities of the East.

CABARETS.

Read houses are strange places this summer. Some are honest and some are not, mostly not. There are read houses which seem to think people never intend calling at them again and in innumerable instances they must be right, for they "take" any party for all it will stand, from food to drinks. Among those honest is one which admits it sells to 10 per cent. of the people who visit it and will not serve Scotch because it will be obliged to charge \$1.25 for a highball. The rule in this place for a highball is one dollar. The present price of Scotch forbids the management selling it at that figure per highball, so Scotch is off the list. The same read house also charges the same price on the check that appears on the menu card. That no doubt will be a bit of surprising news to several other read houses.

Okey in the wilds of Brooklyn, at the old cross corners known as Fulton and Flatbush, is a restaurant known as the Piccadilly. It is a combination American and Chinese eatery with entertainment and dancing. Right now it has a revue that would be a revelation to old Bill Shakespeare himself. The show is entitled "The Merry Wives of Windsor" and Walter Windsey takes the credit for its presentation. That little thing should settle for all time, at least as far as Brooklyn is concerned, the Shakespeare-Racine controversy.

Paul Whitman has left the orchestra at the Alexandria Hotel, Los Angeles, to open at the Ambassador Hotel, Atlantic City, leaving William Long, violinist, and Don Clark, saxophonist, to play with "Marguerite and others" selected for a new orchestra at the Alexandria.

IN AUSTRALIA.

By Eric H. Gorick.

Sydney, May 19.

HER MAJESTY'S.—"Sleeping Beauty" (May 28, "Kingsgate Time").

PAGE NINE.—

CRITERION.—Carter, magician.

ROYAL.—"The Digger Pierrot."

TIVOLI.—"Odalisques" (Minnie Love and Billy Elliott).

PALACE.—"Mother Hubbard."

PLAY HOUSE.—"Mademoiselle Min."

G. H.—Stock company.

PULLER.—Wish Wynne, big hit; John Lawson and Co. stopped; Nellie Kelt, fair; Correlli Trio, very fine; La Bella Marie, good; Charibert Bros. went well; Leonard Nelson, M.

CRYSTAL PALACE.—Film, "The Lesson."

STRAND.—Film, "The Courageous Coward."

LYCEUM.—"The Shadow of Lightning Ridge."

Melbourne.

HER MAJESTY'S.—"Kissing Time" (May 22, "Bing Boys on Broadway").

ROYAL.—"Tilly of Bloomsbury" (May 22, "Going Up" revival).

KING.—"Tiger Rose."

TIVOLI.—"His Little Widower."

BUJOU.—Vaudeville.

PRINCESS.—"On Our Selection."

TOWN HALL.—State Orchestra.

Lee White and Clay Smith have arrived under contract to Hugh D. McIntosh to appear in "Iran Pic" at Tivoli, May 29.

"The Miracle Man" did great business at Lyceum last week. Held by critics to be the best picture shown in this city.

Charlie Chaplin in "A Day's Pleasure," released by Union Theatres, Ltd., May 22.

John Lawson will present "The Monkey's Paw" at Puller next week.

John D. O'Hara shortly in "Three Wise Poets."

Jack Haskett, producer of "The Passing Show of 1930," will supervise the decorations for a hall in honor of the Prince of Wales.

The Rev. Frank German returns to the States by the Ventura, after a tour of the Far East.

Madame Donald A. Ayer has signed her contract with J. C. Williamson. She will join the Tivoli Co.

"The Man from Toronto," with George Tully and Margaret Rawlinson in the lead, opened big in Adelphi last week.

Victor Couriet will appear at the Tivoli in "A Girl for a Boy" and "Maggie." He was last here many years ago with the Williamson Co.

J. & N. Tait will present here next month "Irene," musical comedy.

Rex London and Kitty Barlow have scored in "His Little Widow" at the Tivoli, Melbourne.

"Mother Hubbard" doing well at the Palace. It is the best pantomime the Tait management has yet produced. Harry Lapine and Jack Cannon handle the comedy situations. The Crightons and Moon and Morris also in cast.

Carter the Great opened to a packed house at the Criterion May 16. Praised by the press.

Bert Clark returns to the States by Ventura. His return with Tivoli Theatres, Ltd., was a successful one.

The Paul Stanhope Revue Co. has just concluded very successful tour of the Fuller Circuit, New Zealand.

"Tiger Rose" at Palace, by J. and N. Tait, after "Mother Hubbard."

"The Shadow of Lightning Ridge"

in the best feature yet released by the Knott Baker-Carroll studios.

"Lightnin'," with John D. O'Hara, in New Zealand.

Thaisy Kennedy, violinist, seriously ill, is recovering.

Arthur Shirley has returned to begin picture production in Sydney. A company has been formed and work will commence on the erection of a studio next month.

"Odalisques," a new London revue at the Tivoli, May 8, by arrangement with Andre Charlet. The revue does not move with snap and lacks very much in comedy. The songs have been heard here before. Billy Elliott, Minnie Love, and George Lee work very hard to put the show across. Gregory Stride, an English baritone, made his first appearance and went over well. The show does not even set for a long run.

What is claimed to be the biggest individual proposition ever attempted in the theatre and picture world has been put under way by K. J. Carroll, Dan Carroll and Harry Munro. A Company has been registered with a capital of £200,-

IN PARIS.

By E. G. Kendrew.

Paris, May 20.

A new work by Jules Romains, entitled "Cromedeyre le Vieux," is to be presented by Jacques Copeau at the Vieille Comédie.

The little house in Rue Fontaine known now as Concert Braga is to again be devoted to literary endeavor, with the new saline of Théâtre Balzac, under the direction of Jean d'Astorg. The first attempt will be with a three-act mystery by Henry Ghose, "La Force du Peuple Dependa."

The next season at the Porte des Martin will bring revivals of "La Femme Nu," "Cyrano de Bergerac" and the late Edmond Rostand's unproduced play, "La Devrière Nuit de Don Juan," perhaps with the Roumain actor, De Max, now of the Comédie Française, and a new work of Duru Niemand. At the Ambigu, Boris and Coquelin have arranged to give "Les Conquerants" of Charles More, "Jim," by Guillard, and a new piece by Kistemaecker with Vera Berline.

Maurice Bernhardt and Victor Ullmann, administrators of the Théâtre Sarah Bernhardt, have arranged to produce a modern piece by L. Verneuil, entitled "Daniel," next season, in which the great Sarah herself hopes to create a role; it will be followed by "Les Gragnards" of G. Lenotre and Henri Gouze, and a revival of Sacha Guitry's "Prise de Berg-Op-Zoom," with the author and Yvonne Printemps, Abel Tarride, Augustine Leriche. A new piece by Lucien Nepveu and René Guihard, "Paul et Virginie," with a score by Henri Rabaud; also "La Malibran," by Gustave Grillet, and "La Glorie," in verse, by young Maurice Rostand, for Sarah Bernhardt, were accepted for the next season.

M. Wilned, who signed a number of small-time revues, has taken over the little Théâtre des Boulevard for the summer, commencing with a program of short sketches.

Pierre Weber has quit the post of dramatic critic of the Paris edition of the "New York Herald," which he held for many years with the late James Gordon Bennett.

Leon Bernard, French artist, died recently at Geneva, Switzerland, aged 46.

Antoine G. Germain, manager of the Mazarin music hall, Montauban, France, lately died.

"Arane Lupin" will succeed "L'Amant de l'Amour" at the Théâtre de Paris.

Pierre Tremois has taken the summer lease of the Théâtre Déjazet and is presenting a revival of "Les Femmes Collantes," by his brother Robert Tremois and Raoul Pruzay, fairly well interpreted by René, Mme. Berry, Alye Guy and Hélène Wild.

At the annual meeting of the French Society of Dramatic Authors and Composers the following have been elected officers for the ensuing year: Robert de Piere, chairman; Paul Millet, Jules Mary and André Messager, vice-presidents; René Peter, treasurer; Henri Hickmann and Leon Xauder, honorary secretaries; René Kistemaecker, commissioner; Maurice Desvallières as archivist. The retiring officers were René Closset, Paul Février, A. Messager, Pierre Weber, Vincent d'Indy. The discussion on amendments in the by-laws was adjourned. It was reported Gustave Quinson was authorized to assume the direction of the Théâtre des Champs Elysées. The question of the affiliation of the Syndicat des Authors with the Confédération Générale du Travail (new mark in the foreground) was introduced by Henry Bernstein, and a passage of words took place between him and René Fauchon and Tristan Bernard. The Society of Authors is not favorable to some of its members forming a separate syndicate for the protection of their interests. But the matter was left in abeyance.

(Continued on page 23.)

It has exercised options and purchased property in Castlereagh street, facing Hotel Australia. On this site will be erected a picture theatre seating 3,000. The actual management of the new theatre will be in the hands of George Marlow, Dan Carroll and Harry Munro.



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VOL. LIX. No. 4

BOOKS AND PERSONS.

It is just as well the antics of a crowd of pious prophets down in Greenwich Village some time since made the word "psycho-analysis" and all its connotations fit food for fun-making on the vaudeville stage and elsewhere, because in this way this new philosophy and science has come out into the open where sane people can have a look at it and pass judgment. The Greenwich Villagers are funny enough, but no worse than a crowd of medical men. Like lawyers, physicians seem to bend their chief energies to making things obscure, but all they have done to this philosophy born in Vienna Andre Tridon has undone in his admirably simple, concise and clear "Psychoanalysis" (H. W. Huber). This book is a treasure because it puts into the simplest terms the most interesting and important philosophic doctrine enunciated since Nietzsche, and philosophies really important lose nothing by simple statement.

Mr. Tridon first gives us a history of his subject. He shows how originally it grew from the conception of Dr. Sigmund Freud until now it is no more Freud's property than that of several others. In fact, Freud was undone by his determination to relate most human actions difficult to explain to some inner mainspring connected with sex. It is this preoccupation of Freud's with sex and sex considerations that brought into disrepute his philosophic findings. Mad, gay spirits down in Greenwich Village, for example, use his doctrines as excuse for all sorts of gayety. That should be their affair, but for sane people eternal harping on sex is as dull as an English novel devoted to the passionate struggles of a hero determined not to make love to his lady for some high moral reason. To discover what prevents him from behaving normally and, by making it clear to his successor, rid him of it is one of the tasks of psychoanalysta, but it is not the only task of this philosophy and its practitioners.

This Mr. Tridon shows conclusively by telling how Dr. Fritz Adler, Freud's associate and later his enemy, advanced the philosophy itself when he quarreled with his mentor. What Dr. Adler proved was that the inner mainsprings of action (called "urges") were not all of sex origin. Rather they should be ascribed to what this physician calls the "ego urge," to selfishness, to the desire to shine above one's fellows. This urge might well include the other, but a better balancing of the motivations of human action was perhaps best set forth by Dr. C. J. Jung of Zurich. America, too, is not without its able men in the expounding of this philosophy, but Mr. Tridon has stuck to his knitting. What he has attempted to do is to explain psychoanalysis and all it means. He has not given over space and time to settling the squabbles of a lot of doctors whose labored findings, doubts, will be elaborated and made use of by more inspired and less grubby men.

The best in the book is its scientific explanation of the nature and meaning of dreams. Mr. Tridon shows that through the ages the symbols of dreams have never changed. His symbols he means the language of dreams—what certain things that appear in dreams really mean. Dreams, too, may be what is called in psychoanalysis "wish fulfillment," but what is called "the censor" inhibits or forbids true images of what we wish to dream. An interesting note is that we never stop dreaming. Dreaming is merely a continuation of the mental processes. When we are not entirely but only partly asleep we are aware of a dream. When wholly asleep, it passes unnoticed by the conscious mind. But this sounds ridiculous. To "waken" one must read the book.

THE NEWER BURLESQUE.

The "summer show" at the Columbia, New York, appears to have done more with the dramatic men of the New York dailies in enlightening them on present-day burlesque of the first class, than all of the Columbia Circuit attractions which played the same house week by week last season. If the New York newspaper men prefer to look upon "Folly Town" ad as an example of newer burlesque, the burlesque people won't worry—if the dramatic writers will continue to give as much attention to burlesque in season as they have thus far this summer.

Burlesque needs publicity of the kind it has been receiving in the New York papers since "Folly Town" recently opened at the Columbia. One day last week in the "Evening Sun" devoted considerable space to its circumstances. "Clean" seems to strike the reviewers as something new in burlesque shows.

Burlesque is "clean," that is, good burlesque. "Burlesque" covers so much now that when and where it taints, a layman can't know it's some nondescript "turkey" parading under a "burlesque" banner. In that respect the many "musical" shows traveling about or "musical stock" alleys burlesque was their haven, much as the people arrested without a vocation claim to be an actor or actress. Still, there is so much good burlesque nowadays the masquerader can not harm it.

Burlesque has gone through an evolution. That came from persistency in enforcing mandates for a newer burlesque and strenuous publicity work, especially at the Columbia, New York. That was the house which brought in the men of the New York dailies, those who said in their reviews for everybody—man, woman and child—to, see "Folly Town."

The current condition of burlesque should be the more credited to the newer producer in it than the old. The newer producer came into regular burlesque with clean ideas, willing to gamble on a cast and production against the box office. And he has won. The older producer is still old burlesque. Competition made him step faster, but it failed to make him a believer. The past season did more than anything else to convince the old timer he was wrong. He made more money last season with his bad show than he had previously ever made in two seasons with a good or bad show. It was arid, however, the old burlesque ever had a good show.

The old burlesque producer held onto his female star in days gone by like he does now—to tradition. If a manager had a wife heading his troupe, he kept her heading it though he saw younger women heading better performances in competing with him. Perhaps the wife had a great deal to do with this. Women never grow old on the stage, and probably in that belief they remained on the stage. But when reviewers commenced to comment on aged or the length of time the female star had been starring, while it concealed Mr. and Mrs. Star with rage, it struck the burlesque executives as exactly right. So the favorite of many years who had to act her own elderly and homely chorus girls in order that she might not be "shown up" started to pass out. They are pretty well gone now, though one or two stars or non-stars of that description remain. But it does seem the newer burlesque will never be altogether new until some of the old time burlesque producers pass out of the business as well. It's the new blood in burlesque that will keep it new. The old timers have their routine, they know nothing else, haven't an idea in the world, and have been in burlesque as long they naturally know, or believe they do, more about it than anyone else. While they think that, they will keep on putting out their antiquated performances; so newcomers are shornmen. The burlesques were shornmen in their day. They did enough against great odds and should look upon the new era as their own song, while they may vamp with credit instead of eventually being thrown out.

With the burlesque line-up of all new or younger producers in the Columbia, and with the Americans having only those of progressive inclination, burlesque will not remain long under any kind of a shadow. Its showmen will lift it up in future, in place of the publicity which has done as much for it in the past.

Burlesque is a great institution, builded unbroken and established firmly. As it has traveled faster than its old producers, those who can't keep pace must fall out.

Meantime let all the dailies give burlesque the credit it is entitled to; Columbia burlesque, for the bright, clean shows that may be seen on that wheel, and the American wheel, can be depended upon to uphold any prestige its older contemporary obtains, for both wheris just now have bright, energetic men guiding them.

"MADE IN CHICAGO."

A number of acts which have heretofore had good grounds for champing at the bit of backward opportunity may soon wear the above label, the slogan which Chicago is trying to make famous, and complain no more. Power has been vested in the heads of the Keith Western office and the W. V. M. A. to book acts which they have personally seen and which have made good on their time, for routes East and West, on Keith and Orpheum circuits.

The "push" is this new system, outside the fact that it lifts Chicago into immediate importance as a vaudeville booking point, whereas it has heretofore been becoming more and more a flag station, lies in the "break" it will give to numerous mid-western acts, whose abilities are and long have been recognized in and around Chicago, but who never got the bigger time because they couldn't afford to come East to "show" and gamble two-way fares and about five weeks' layoff or unpredictable play-ing to get a verdict.

Recently an act that had toured the W. V. M. A. and Butterfield circuits for several years and worked up to headlining position and a salary of \$200, realizing that he had reached its limit in the territory where it was known, "went West." That involved the following complications, expenses and results.

The act had to get a new agent, because Chicago agents haven't been privilaged or representatives had except in one or two instances of private arrangement not officially recognized. The act directed by mail and received a lukewarm offer to come on, because agents are not permitted to give acts too much encouragement unless they are sure they can justify every promise which is as it should be.

Anyway, the act last one week traveling West. The agent had never seen it and he got a suburban booking of a half week at the rate of \$175 to see it himself. He liked it. He then had it set in the Fifth Avenue, losing another week meanwhile, because the Fifth Avenue, too, must book at least one week ahead. At the Fifth Avenue the act got at the rate of \$300, a fair "try-out" salary, for a half week. The busker saw it and the act was routed—beginning in September, which was fair enough, too.

The act then returned to Chicago, by which time almost all the houses were closing, and managed to get in a week and a half out of three. Thus this team—qualified for the best at the salary asked, as indicated by the fact that they got it after being seen—lost about five or six weeks and railroad fares from Chicago to New York and back. Today that act could have written in to Johnny Nash and "Tish" Humphreys, both of whom know it backward, and before it reached Chicago it would have been booked on either the Orpheum or Keith routes, as both men would easily have agreed it should. Or their own Chicago agent could have handled it in Chicago.

When the heads of big vaudeville offices want to make public state-

ments about the welfare work they have done for the actor, they can "point with pride" to this new move which, though it was primarily designed to keep the Chicago branches above water, also to facilitate actors' movements East and West, thereby saving extra transportation for long jumps, incidentally is a boon to the ambitious artists, a broadened field to that famous character, "the Chicago vaudeville actor," and a windfall for the standardized "small time" act ready to graduate—all this, if the new dictum is absolutely on the level, if the New York heads will stand by their own orders, and if the Chicago heads will have the courage of their own judgment.

EQUITY AND VAUDEVILLE BRANCH.

The reported aim of the Actors' Equity Association, as inferred from its former president's observation, to take over all branches in the Four A's, might meet with more favor from the vaudevillians than the present A. E. A. administration suspects. Such a move would remove the Vaudeville Branch. There are few vaudevillians who would protest against that, if knowing that in its place the Equity will succeed.

The Vaudeville Branch of the Four A's stands in favor with but few of its membership. In fact, but few of its members have directly joined the Vaudeville Branch of the Four A's. The large majority were propelled into it by a ruling of the Four A's that the variety people in the Equity should be transferred to the Vaudeville Branch, for supervision, together with the dues that had been paid into the Equity by them. They were accordingly transferred in people and money, the latter amounting to around \$6,000. That was quite a bankroll for the Vaudeville Branch to grab off at one time.

The Equity is reported to have received innumerable protests from its vaudeville members, protesting against transfer to the Vaudeville Branch, and protesting against having their membership dues transferred. But they were transferred nevertheless, with their money. That very likely stopped a great many vaudevillians from becoming members of the Four A's, through preferring to remain out altogether rather than be a Vaudeville Branch member.

So if the A. E. A. should see fit to take over the entire Four A's organization, and it isn't a bad plan by any means, it can at least depend upon the fact that it will have almost immediately a very great influx of vaudevillians, those who stand ready to join the A. E. A. at any time because of their confidence in that organization, but will not have anything to do with the Vaudeville Branch as it now exists through lack of confidence.

Chas. De Lee (De Lee and Orpman) was held up and robbed in Buffalo June 4. Besides taking \$600 and a watch from him the kidnapper man gave him a terrible beating.

Foster Lardner, manager of the H. P. Albee theatre at Providence, R. I., has purchased a home at Cranston, R. I.

Frisco, who is out of the "Midnight Frolic," has a craving for publicity whether he is working or not. He gave Broadway a laugh last week by riding down Broadway in an "open face" buck, the flat drawing much attention to the parts of theatre best motor cars, just after eight o'clock. The funny angle of the vehicle was the driver, as black as the proverbial ace of spades dressed in a light blue duster and violently green tie. He was Miss Mississippi, the peg.

William B. Lindsay, Eastern passenger agent for the Erie, has returned to New York after a vacation of several weeks at French Lake Springs.

Frank Timney purchased "Pug-har," the estate of Senator John Fox at Baldwin, L. I., last week. The property is of 32 acres and the figure paid was \$74,000. Timney will continue to live at Freeport, having bought "Pug-har" as an investment.

Betty Wheeler (Bert and Betty Wheeler) has gone to Mount Clemens, Mich., for a rest. She will be at the resort for three weeks.

Mrs. G. E. Gibson, of 12 Westworth street, Dorchester, Mass., has aid in locating Mae Leach, of 12 Hickory street, that city, because of illness in her family. "She is probably doing clowns or vaudeville small time," writes Mrs. Gibson.

The Strand, Binghamton, N. Y., closes Saturday for the summer. The house plays five acts and pictures booked through the Shedd Agency.

"O'Flaherty, V. C." one of the recent pieces completed in a volume of "Heartbreak House," by George Bernard Shaw, is the featured playlet in a bill of three that will open the 39th Street next Monday. The sponsor is another group movement calling themselves the Celtic Players.

Bob O'Donnell, the new "boy" in the agency field, is showing the Putnam Building houses some advance styles in neckwear. Small bow ties are popular, but O'Donnell is away ahead of that. He sports one that is the smallest in captivity. It is so tiny that it is mounted on a rubber band.

Dan Sherman has prepared his Fourth of July bill at Sherman House, Sherman Lake, Tuxedo Centre, N. Y. It's the summer house and resort of Dan Sherman and his

wife, Mabel DeForest. The vaudeville program runs July 3-6 in the Sherman Lake Theatre. It will have Deonan and Lee, George Rauner and Co., Theron Sherman and Jago Head, Madison Sisters, Harry Harriet, Howard and Ross, Durang McDonald, Monroe Sisters, Jim Hamm, Eddie Marks, Puskin Hollow Quartet, Bob L. Bell, Sherman and DeForest.

The mother of Muriel Winsor announced this week the marriage May 5 of her daughter to Arthur R. Handford, Jr., non-professional. The Handfords will be at home after July 1 at 240 Jackson street, Bronx City, N. Y.

The B. F. Keith interests are reported prospecting White Plains, N. Y., for a theatre site.

Sing Sing, otherwise Oscina, N. Y., is to have a new theatre and management. M. A. Shea and Eugene Crosby Craig have arranged to theatrically locate in that town of many prisoners. Shea is of Elvira & Shea.

Mrs. Bob Ott, of the Bob Ott Musical Co., professionally known as Carrie Ingalls, recently broke into the limelight as an authoress. Mrs. Ott has been writing short stories for several years under the nom de plume of Vista Brothers Shore, deciding she would not write under her own name until turning out something creditable.

The acceptance of her stories by the "American Magazine" and "Saturday Evening Post" has convinced Miss Ingalls she has arrived at her ambitions goal, and she will now sign her own name to her stories.

Reports from London state that a new act presented by Wilkie Bard in Manchester early this month, entitled "The Illustration," gives the English comedies "full opportunities in his characteristic whimsically and infectious humor." He has two assistants. The scene is a shop companion, with Bard as the proprietor. He has been open for three weeks without having negotiated a solo. He backed a winner at 20 to 1 and the bookmaker paid him off with a counterfeit £20 note. The theme of the act is that he is doing well. A customer really enters but with feet no shoes will sit. Incidentally the proprietor is informed the customer is a detective seeking a lady with a "black hat and a pink dress" who is passing £20 notes. Enter a young woman wearing a black hat and pink dress. She purchases a pair of shoes and leaves a £20 banknote. The proprietor is smitten with her charms and rather than turn her over to the police he tears up the banknote, whereabouts the detective returns and reveals the woman is his wife.

James Madison, the author, left New York this week for a visit to the Pacific Coast. He will be gone about two months.

Harry Spiegel left Wednesday after having spent five weeks in New York. He is returning to Chicago.

NELLIE REVELL'S BENEFIT BACKED BY BIG MANAGERS

Famous Woman Press Agent Has Been in Hospital a Year—Case Arouses Deepest Sympathy—Would Never Rest—Great Performance Promised.

Nellie Revell, whose staggering, serious and painful spinal affliction has kept her in St. Vincent's Hospital, New York, for nearly a year, is to be given a benefit in the shape of a special all-star show on or about July 11. It will be more than a benefit, rather a testimonial of proportions rarely if ever tendered an individual in theatrical circles.

The committee on arrangements contains the names of many of showdom's greatest managers, including A. L. Erlanger, Lee Shubert, E. P. Albee, Sam H. Harris, Marc Klaw, F. G. Williams (who comes from retirement for the purpose), J. J. Shubert, the Selwyns, H. Woods, Arthur Hopkins. The association of those men in the benefit alone is a fine tribute to the high regard for Miss Revell in the profession. Mr. Erlanger is president of the benefit committee. Mr. Harris is treasurer and Abe Levy is secretary.

Hillness Arouses Sympathy.

Miss Revell's case has aroused the deepest sympathy among all who know her and many who do not. When she was afflicted last summer she sought the advice of New York's specialists. An operation was decided upon. Since then she had been under the knife a half dozen times, has been subject to painful strappings and constant attention in an effort to correct the dislocation of several vertebrae.

Physicians told Miss Revell that had she taken a rest occasionally when it was needed her trouble would never have come. But her spirit kept her continuously at the grind-stone for 20 years. During that period she not only brought up a family but put aside a saving fund.

From this fund, which amounted to \$10,000, she has been compelled to draw constantly since ill. Before going to the hospital \$10,000 was paid to prominent physicians for advice. Since entering St. Vincent's other expensive specialists have been called in from time to time, requiring extra expenditures in fees. As Miss Revell refused to accept aid her life savings vanish.

Refused Benefit.

Miss Revell was approached several months ago for permission to stage a benefit for her but refused, in the hope she would soon leave the hospital and be able to return to her chosen field of press agency, where she was regarded as one of the most skillful and successful representatives. When it became known how serious was her condition, physically and financially, the theater was practically decided for her, and was instantly taken up by many of Broadway's big men.

Several managers when asked about the coming benefit, said they knew of no finer purpose and that they were glad to participate in so worthy a cause.

The show in itself is expected to be one of the brightest all-star performances held in years.

BILL BILL OUT.

William R. Bill, whose leg was amputated recently, has been discharged from the hospital and is resting with friends on Long Island.

Billy B. Van has offered Bill the use of his Vermont farm for the summer. Van is going to London shortly, there to appear in the English presentation of "The Rainbow Girl," which Thomas W. Ryley will produce, as soon as a theatre is secured.

PLAY FOR MITZL.

Henry W. Savage has accepted an unnamed three-act musical show for Milt Haizer for next season, the book of which was written by Eddie Saxe and the music by Harold Levy.

"ROMANCE" IN OPERETTA.

Morris Green and Al Jones have secured the musical rights to "Romance" and will produce the piece as a three-act operetta in August.

RESTAURANT FUMES IN MILLER THEATRE

Henry Miller Asks Aid of Board of Health.

The tentative closing of "The Famous Mrs. Fair" Saturday, following an announcement to that effect, was the subject of much discussion in legitimate circles early in the week, precipitated, it is declared by unusual circumstances.

It appears that the Henry Miller Theatre is subject to the gastronomic fumes of Draker's restaurant, and the evening performance, with public and artists in the theatre, is somewhat obscured by the negligence of a mechanical process to properly preclude those fumes from entering the theatre.

Saturday night and following numerous conferences with the proprietors of the restaurant to remedy the situation, Mr. Miller appeared before the audience and made a speech, apologizing for the circumstances which he could not obviate, and further declared the theatre would close as a result of this. In the audience were Secretary of the Navy Daniels and George Creel, husband of Blanche Bates, playing the title role.

Miller further asked those in the audience, if they would care, to take it upon themselves to write to the Board of Health so that the urgency of the situation might be made apparent to the health officers. Prior to that the management notified the Board of Health to see if something could be done. They subsequently caused an investigation with the result that one of their officers will be stationed in the theatre.

The restaurant adjoins the Henry Miller and an extension from the 42d street side through 43d street was completed a year ago.

SCANLON STARS IN NEW IRISH COMEDY

Touring Under Geo. M. Catts' Management Next Season.

The field of Irish comedy will have an addition next season in Walter Scanlon, who, under the management of George M. Catts, will play Shubert bookings in "Hearts of Erin," a new comedy by Charles Bradley.

Scanlon, after leaving vaudeville some seasons ago, appeared in "Eileen" and subsequently several other productions. Mr. Bradley wrote "Rise of Killare" for Mike O'Hara.

Mr. Scanlon's personal representative is William Woolfenden.

"MEANEST MAN" NOW PLAY.

"The Meanest Man in the World" a one-act sketch written by Augustin Marilugh and used several years ago by Alan Dinehart as a vaudeville playlet, has been expanded into a three-act comedy. It will have an initial showing at Stamford, Conn., July 12.

Dinehart and Louise Dyer are producing the piece, which in its legitimate form will carry the title of "A Mean Man."

Belasco's Niece in Principal Role.

Valli Belasco Martin, a western actress and a niece of the only Belasco, has replaced June Walker as "Eva" in "My Lady Friends" at the Comedy.

Miss Martin's work is well regarded.

FEWER SHOWS HEAD FOR PACIFIC COAST

Lower Rates but Heavy Traffic Makes Difficulties.

Although the five month summer rate to the coast and return became effective like last year on the first of June, fewer attractions are listed for coast territory than in a number of years. Among managers the time limit which requires that shows must be back to Chicago by Oct. 31 permits too short a season for a coastward routed attraction. The only legitimate show having gone on the summer rate plan is "The Long Letty," which started Monday from Philadelphia, jumping direct to Los Angeles. Another Moreno piece, "Mamama's Affair," will also leave for the coast soon. In June of last year, however, not less than half a dozen attractions went coastward in June taking advantage of the summer rate.

Railroad men entering to theatrical traffic are worried over passenger congestion. At the present time the Union Pacific is the only line running trains once per day) direct from Chicago to San Francisco. The exceptionally heavy travel westward this summer, therefore, makes it a problem for attractions which do decide on the coast. The reason for the congestion is a quartet of conventions, the two most important being the Republican and Democratic presidential conventions; in addition, there are conventions of the Shrine at Seattle and Elks in Chicago.

Passenger agents say that not one additional Pullman has been put in service nor have any additional trains been placed on the schedules as usual for summer traffic.

The coast rate is the same as last year, it costing \$148.54, including tax, to San Francisco direct, and \$167.36 via Portland and Seattle.

CLASH OVER GOWNS.

Gest Says Ziegfeld Copied Delia's for "Follies."

Morris Gest and Florence Ziegfeld have had a clash over a number of gowns that Ziegfeld has placed in the current edition of the "Follies." The gowns are an exact copy of those worn by Delia in "Algar" in London. The original gown was created by Paul Poiret in Paris along lines suggested by Delia. It is of black jet and brilliants and the headdress has three tremendous birds of paradise.

When Henry Clive was abroad he executed a painting of Delia in the costume and this original was used for a souvenir of one of the performances. Clive brought one of them to America and when Ziegfeld saw it he ordered costumes made copying it. Gest on his return brought the original picture along, and it is now hung in McBridge's Ticket Agency.

Late last week when Gest was tipped off that Ziegfeld was going to use the Delia costume he called on the latter and protested against it.

Ziegfeld wanted to know what he was going to do about it, and Gest said that under the circumstances he would be unable to take any legal steps to prevent the use of the gown, but he would have the satisfaction of knowing he always worked clean, while some people stole stuff.

MARSDEN TO STAGE "BOOK."

Lawrence Marsden has been engaged by Walter Hart to stage "The Open Book" the Philip Bartholemew Hyman Adler piece which goes into rehearsal late next month. Mr. Adler will also assume a leading role.

The piece does not deal with the Jewish theme the actor-author has been before identified with, but is Dutch in locale.

HANNAFORD VICE DAVIS.

Chicago, June 16. Maude Hannaford, who played the lead with John Barrymore in "The Jest," has replaced Ann Davis in the former feminine role of "Tomorrow's Price," the A. H. Woods-Hipman-Wible play at the Woods.

Chinese Play Trying Out.

Baltimore, June 15. Broadway will have its Chinese play best scene of "The Pepper Pot," which tries out here next week, gets over.

HITCHCOCK CLOSES "KOO" THROUGH KEYES' DEMAND

After \$6,500 Jump A. E. A. Chicago Representative Tells Producer Choristers Must Be Paid Salary While Traveling—Keyes Ordered Out of Hitchcock's Dressing Room.

Chicago, June 16.

Raymond Hitchcock posted notice of closing for "Hitchy Koo" this week at the Colonial, following the demand of J. Marcus Keyes that the chorus girls in the company must be paid for 12 extra performances, including the period of the jump the Hitchcock show made here from Seattle, at a transportation expense of \$6,500.

Immediately upon this demand Hitchcock hung up the closing notice. Later when Keyes invaded the star's dressing room at the Colonial, Hitchcock ordered the A. E. A. Chicago representative out. A threatened clash was averted by Keyes' retreat. When at a safe distance from the irate comedian, Keyes loudly called, in the presence of the company: "I'll have Hitchcock thrown out of the A. E. A."

While Hitchcock has paid under protest the choristers for the last performances through travel he will appeal to the Equity under article 10, which provides for no pay due to last performances while a show is in necessary travel.

"Hitchy Koo" came from Seattle to fill in at the Colonial. The chorus girls held agreements calling for a salary of \$45 weekly in lieu of Equity contracts. They contemplated no extra pay for extra performances. Keyes and the Hitchcock agreements would not stand the Equity test and immediately made his demand.

BERT WILLIAMS SIGNS.

To Appear With La Maire in "Broadway Brevities."

Bert Williams will return to Broadway in a revue early in the fall, having signed with Rufus and George La Maire to appear in "Broadway Brevities." Williams is to have several scenes with La Maire, who, in addition to being co-producer of the attraction, will be featured along with Williams and several feminine "names." Williams finished a five-year contract with Ziegfeld several weeks ago.

The colored comedian is the first to have appeared in Broadway offerings. He was to have entered pictures but had a tentative agreement with Alexander Johnstone to be starred by the latter next season. It is said he advanced money to Johnstone to get the piece ready and is also said to have leased Johnstone a considerable sum for "The Sympathetic Twin," which suddenly closed in Baltimore. Williams told a friend the total loan was \$7,000.

WOOLCOTT'S JUDGMENT.

No Idea Tickle Broadway's Risibilities.

The picking of plays in London by Alexander Woolcott, dramatic critic of "The Times," is causing a laugh on Broadway. He has selected as the best play "The Skin Game," which William A. Brady has secured for this country. The piece, while it may be a most commendable literary effort, is doing the smallest business in London. In the musical comedy line he has picked Delia and "Algar" and is raving over the star.

LEO STACK IN DIVORCE.

Leopold Albert Stack von Goltzheim, known professionally as Leo Stack, at present touring with Chauncy Gillett's "Macumba" company, is named defendant in divorce proceedings instituted by Alice Gena Stack von Goltzheim.

An unknown woman is mentioned. Julius Kendler and Monroe Goldstein represent the defendant.

CRAWFORD'S SUCCESSOR.

"My Lady Friends," which closes at the Comedy Saturday, is scheduled to reopen in Atlantic City on July 26.

Elle Mae Weeks is to be featured. Other principals are Joe E. Brown, Otto Howland, Elizabeth Murray, Parish and Parks.

NO PAY IN TRANSIT.

Through an arrangement between the Actors' Equity Association and the Oliver Morosco management, the latter was enabled to save approximately \$5,000 in lieu of payment of salaries to the "Linger Longer Letty." On the show was routed direct from Philadelphia, where it closed a week ago, to Los Angeles, where it is scheduled to open Monday.

This arrangement by the Equity on the part of Frank Gilmore, secretary, agrees the artists are not to be paid while in transit.

The "Letty" show carries around \$6 in the personnel.

JIM JAM STARTING.

John Cull's production of "Jim Jim Jim" starts rehearsal next week and is scheduled for the Cort Theatre in New York in August. Ada Mae Weeks is to be featured. Other principals are Joe E. Brown, Otto Howland, Elizabeth Murray, Parish and Parks.

SUMMER SEASON STARTS WITH "FOLLIES" AND GARDEN SHOW

"Cinderella on Broadway" Scheduled to Open Monday—"Follies" Tuesday—White's "Scandals" Doing Turnaway—Five Shows Close Tomorrow Night.

Broadway awaits the arrival next week of the two seasonal leading contenders for summer money—the "Follies" at the New Amsterdam and "Cinderella on Broadway" at the Winter Garden. The "Follies" is undergoing the process of elimination at Atlantic City and arrives to New York for debut next Tuesday. The Shubert extravaganzas is similarly engrossed in New Haven. It comes to the Garden a day ahead of the Ziegfeld outfit. Up to two years ago these shows were practically the only "official" summer shows on Broadway, and their arrival this season really declares the summer season open. Like last year there are other contenders in the field.

Two-fifths of the legitimate theatres will be dark after this Saturday, with a part of the remainder only hanging up to call it a season on July 1. But the diminishing list of attractions was bolstered by two this week, as last. Both additions were surprises. "Civilian Clothes" was suddenly returned to the Monroe for a repeat date. That the management expects any real business is improbable. Other than providing a record of starring William Courtney on Broadway, the repeat appears to have little value. The other show to arrive was a premiere, it being "Boeing Things," a farce, which bowed into the Playhouse Thursday night. This attraction is the initial offering of the rejuvenated firm of Wagnalls & Komper, who retired from the field some years ago after putting over several hits which netted them a fortune. They were supposed to be out of the "game" permanently, but lately succumbed to the lure of producing. That they should select the middle of June to stage a "come-back" was a surprise. It is probable that they secured the Playhouse on good terms.

White Show's Turnaway.

George White's "Scandals of 1939" got off to a flying start at the Globe last week, playing to capacity throughout the week, save Saturday matinee, when some of the upstairs seats were not used. The turnaway from the White show benefited nearby attractions. "Scandals" claims a new Globe record for an eight-performance week, with a gross of nearly \$14,000. However, no show at the Globe has used the same scale, which calls for \$1.50 for the entire lower floor and part of the balcony. The agencies have taken the entire first floor for eight weeks. "Scandals" is contending for first place among the musical shows with "The Night Boat," which, however, runs on at the Liberty unabated in pace. Leadership will pass from either or both next week with the arrival of "Cinderella" and the "Follies."

"The Fall and Rise of Susan Lenox" at the 44th street drew what is claimed to be the biggest dramatic opening yet. The first night takings ran around \$2,500, the bigness of the house and a \$5 top accounting for that. The second night's takings were \$100, with Saturday seeing a further dip. Though the show drew a "panning" the melodramatic value of the piece plus the popularity of the book from which it was taken may furnish the basis of a fair run. Its chances to move in that direction were admittedly lost by bringing it in at this time of the year. The Shuberts, however, plan to keep it running until August, when the new revue will be ready for the house.

Five Shows Closing.

Five attractions will call it a season on Saturday, the departures being "East Is West" at the Astor, "Clarence" at the Hudson, "The Sign on the Door" at the Republic, "Buddies" at the Belwyn, and "My Lady Friends" at the Comedy. At least two of these houses will be

operated during the summer. The Siwya immediately gaining an "all-in" moving in from the New Amsterdam by the Ed Wynn Caroland. The Astor may be dark but a week or so, Will Morrisey's revue, "Bustin' Around," being slated there for June 26. This offering, which has ten scenes, was mentioned first for the Bijou. Next week will probably see as many houses go into the dark column. "What's in a Name" is ready to depart from the Lyric, and "Betty Be Good" from the Casino. "Shavings" will close its season next week, at which time several dramatic shows still on the list are due to depart.

Brooklyn is becoming established as a try-out town, the Shuberts especially favoring the idea. A number of new shows debuted there during the season and the practice is still retained, some of the new shows moving to other houses on the Subway circuit. Congestion of bookings earlier in the season forced the solution of trying out in Brooklyn and managers recognized that little in the way of patronage would be lost for a subsequent Broadway run, the theory being that New York draws the bulk of its patrons from visitors. The operating of trying out in Brooklyn is far less costly than the usual course and will probably be worked with frequency next season. Argos Over \$20,000 Bond.

The principal topic among the brokers this week is the insistence of Flo Ziegfeld that they furnish a \$30,000 bond for each individual agency that is to handle the seats for the "Follies" guaranteeing that they will not charge more than a 50-cent advance. The agencies for the greater part are holding off and will not agree to holding themselves to the 50-cent premium.

There are only seven buys running at the present time, but with next week two additional will be added with the "Follies" (providing the agents and Ziegfeld agree) and the new Winter Garden show, "Cinderella on Broadway." The buys still running are "Not So Long Ago" (Booth), "Floradora" (Century), "Honey Girls" (Cohan and Harris), "Scandals of 1939" (Globe), "Night Boat" (Liberty), "Gold Diggers" (Lyceum), and the Ed Wynn "Carnival" (Amsterdam). The buy for the latter attraction is to be continued at the Siwya next week when the show moves over. The agencies are reporting that it is still carrying a strong demand.

The cut rate market got an awful slam the first part of this week. Monday and Tuesday nights and the Wednesday matinee performances were all shot to pieces. With 17 shows listed there was a return on every one of them for those three performances. Those attractions that are available at cut rates are "His Chinese Wife" (Elgin), "Betty Be Good" (Casino), "Floradora" (Century), "My Lady Friends" (Comedy), "Martinique" (Eldridge), "The Storm" (48th Street), "Susan Lenox" (44th Street), "An Innocent Idea" (Pulson), "Jane Craig" (Garrick), "Foot-Lloose" (Greenwich Village), "Clarence" (Hudson), "Shavings" (Katherine-Boekeler), "What's in a Name" (Lyric), "Civilian Clothes" (Morosco), "Sign on the Door" (Republic), "Buddies" (Belwyn) and "Scandals" (Shubert).

AUTHOR SECURES JUDGMENT.

Lee David was awarded judgment for \$1500 last week in his action against Evelyn Nesbit for back royalties alleged due.

David, who wrote some special material for Miss Nesbit, claims she used it out West for a period of five months without satisfying her contract for royalty obligations.

TRENTINI IN GALLO CO.

Emma Trentini sails for Italy June 26. Following her return to this country in October, Trentini will join the Gallo Opera Co. as a featured member of the organization.

\$1 TO \$4 TOP N. Y. SCALE FOR "FOLLIES"

Opening Performance Will Be From \$1.50 to \$10.

The scale for the New York engagement of the Ziegfeld "Follies" has been settled at last. It is to be from \$1 to \$4 top, with the opening performance scaled from \$1.50 to \$10 top. At these figures the opening night of the "Follies" in New York can hold at least an \$11,000 house at the New Amsterdam. Under the regular new \$4 scale the house will be able to draw \$2,500 a night, with an even \$2,000 for the matinees.

This summer the entire orchestra is to be scaled at \$1 top, with the balcony at \$2.50, \$2.50 and \$2 and the gallery at \$1.

Just what the outcome of the annually pre-opening Ziegfeld row with the theatre ticket agencies is going to come to is a question. The manager is asking all of the agency men to furnish him a bond of \$500 each that they will not sell at more than a 50-cent advance on any of the "Follies" seats. The McBride agency is the only one thus far willing to enter into an agreement of this sort regarding the seats. The others are refusing to furnish a bond. Ziegfeld is saying that he got along without the agencies two years ago, and the agency men are retaliating by saying they managed to live without "Follies" seats. For the greater part of the bow against the agencies at this time on the part of Ziegfeld is figured to be something coined by him to cover up the fact that he is going after a \$4 top scale and to direct the attention of the public to the steps that he is taking to protect them instead of letting their mind dwell on the new prices.

When the \$4 "Follies" scale was first talked of a week ago, George White, with his "Scandals of 1939" at the Globe, discussed the advisability of raising the price of that show from \$3.50 to the same price that Ziegfeld was going to charge. After a few days, however, he judged to let well enough alone and the \$3.50 top stood. The "Scandals" is doing a clean sell-out this week with the hot weather, and drew nearly \$20,000 last week, its first at the Globe.

"MECCA" PRESENTATION EARLY IN SEPTEMBER

Engagement at Century Limited to 16 Weeks.

The date for the presentation of the Comstock & Gest production of "Mecca" at the Century has been set for early in September. Gest signed the contract with the Shuberts this week. The engagement is limited to 16 weeks. A Chicago date for the production has been set for Jan. 26.

The cost of production and the operating expense is the thing that is worrying the managers of the production greatly, especially the increase in the union scale for musicians and for stage hands. There will be 54 men in the pit for the piece and on the stage there will be 55 stage hands, 25 property men and 27 electricians. Combined, there will be 196 men with a union wage scale amounting to \$1,754 a week for the piece.

In addition to this, the spectacle will require about 300 people on the stage.

Gladys Hanson has been selected to play "Bharaddé" in Oscar Asche's "Mecca." Lally Braxton, wife of Asche, will be in that role of the English presentation of the spectacle to follow soon after the American premiere.

Mr. Asche is due in New York for three weeks prior to the premiere to put the finishing touches on "Mecca."

ANNA HELD, JR. SHOW NAMED.

"Rat Claudio" has been selected as the title of the new three-act musical show Walter Huston will star Anna Held Jr. in next season.

Rehearsals will begin August 1, or as soon thereafter as Miss Held returns to New York from the Pacific Coast where she is now engaged in settling legal difficulties that have arisen over some lumber property left her by her mother around Seattle.

GOVT INSPECTORS AFTER ALL TICKET TAX DODGERS

Big Legitimate Circuit Under Investigation—Especially Vigilant in Chicago—Convictions There—Taking "Pass Tax" as Legit Graft.

"LETTY" SHOW'S SCANDAL ARRESTS

Charlotte Greenwood Has Husband and Girl Pinched.

Philadelphia, June 16.

One of the farewell performances of Charlotte Greenwood of "Linger Longer Letty," which closed at the Chestnut Street Theatre and started for California, was to have her husband, Cyril Ring, and Anna Fleming, a chorus girl in the company, dismissed from the show and arrested.

The show left without hubby and the girl, according to charges made before Magistrate Boston in this city by private detectives who have been in the employ of Miss Greenwood for several weeks.

They found Ring and girl in a hotel near Eighth and Walnut street. The defendants were held in \$500 bail each for trial.

The trouble in the matrimonial triangle has been going on for some time, it is said, and came to a climax last week when there was a big row and Ring lost his job. He was playing a minor part in "Letty" and during one scene Miss Greenwood struck his face. It is charged her blows became harder each performance until they developed such a healthy swelling one of Ring's eyes was damaged and he was forced to give way to an understudy.

Other sensational annous events were rumored before the show left town. The name of a comedian, a member of the same company, has been linked with that of the star.

SETTLE COLLIER ACTION.

Dramatic and Picture Rights Sold by David Gray.

The action brought in the Supreme Court for an injunction restraining William Collier, star of "Hottentot," and Victor Mapes, author of the play, from continuing the production unless they credit David Gray with authorship and pay him royalties was amicably settled out of court in the office of the producer, Sam H. Harris. As a result the dramatic and picture rights were sold by Gray to Mapes, Collier and Sam Harris.

The present play was dramatized from the "Gallop" stories of which Gray is the author. At the conference Gray was represented by Nathan Burkman, while Arthur Delcoul presented the case for Collier and Harris.

PRESS AGENT FOR GARDEN.

Ray Henderson has been appointed press agent of the Winter Garden, effective July 1. Henderson was advance man for Southern-Marietta last season.

Frank Wildrich, present press agent of the Winter Garden, has been appointed to a special publicity post for next season, having been placed in charge of the advance work for all new Shubert productions.

Chas. Salisbury will also hold a newly created Shubert position. He will have charge of the selling of blocks of seats to fraternal and business associations for Shubert attractions.

JAMES O'NEIL HAS CANCER.

James O'Neill is in St. Vincent's Hospital suffering from a cancer of the intestines.

He is 79 years of age and as soon as his condition makes it possible he is to be removed to New London, Conn., to his home there. The physicians hold out small hope of recovery.

"Frivolities" in Los Angeles.

Los Angeles, June 16.

O. M. Anderson's "Frivolities" opened at the Mayan Monday night's sell-out.

The U. S. Government Inspectors who have charge of the checking up of the war tax on theatre tickets have started an investigation in New York in the offices of one of the big circuits of legitimate theatres. The investigation has been brought about through the failure of the firm to turn over to the government 50 per cent. of the amount over the regular box office price of seats that the firm is collecting from the agencies.

There is a charge of 12½ cents a ticket being made to the agencies by the firm and the law provides the government shall receive 5% rents on each one of these transactions.

Another angle the investigation is going to take is the tax on passes issued. This tax is getting to be looked upon as a sort of a "legitimate graft" by certain managers. One firm is having all the passes sent to its New York office where they are destroyed.

As the tax money accompanies the passes and all records pass with the destroying of the orders for seats, no one can tell whether or not the government is getting a square shake for their money.

Chicago, June 16.

The office of the revenue collector devoted to box office tax is now investigating 300 cases of alleged hold-outs of war taxes, and it is probable that between 100 and 110 houses will be found liable.

Those who make an effort to pay and show they were merely in error will be given a chance to make good, but those who attempt to block inquiry and otherwise prove a wilful attempt to cheat the U. S. will be indicted.

Two convictions have already been found. Most of the houses are film theatres.

MCAURTHUR'S \$22,000 O. K.

Gallo States Suit Does Not Involve Oakland Manager.

Fortune Gallo, president of the Gallo English Opera Company, which terminated its season at Oakland, Cal., recently, says a story to Variety under a San Francisco date line, which stated that in the suit of the Lambert Music Bureau, of Portland, Ore., against the opera company, an attachment of \$12,000 of Jack McArthur's money had been placed in the sheriff's hands is mistaken. McArthur is manager of the Liberty Theatre, of Oakland, where the Gallo tour was finished.

In explanation Gallo writes that the suit does not involve McArthur, nor does it tie up any of his money.

VIOLINIST WINS HEIRESS.

Chicago, June 16.

Harry Weisbach, first violinist of the Chicago Symphony Orchestra, was married to Mrs. Madeline Whitehead Rockwell, member of one of Chicago's foremost families, briefly after she had divorced Rockwell, a decorated war aviator, for another.

Mrs. Rockwell met Weisbach first after she had sent him a note through her chauffeur, telling him that he played fascinatingly. When the orchestra moved to Ravinia Park she took a country home nearby. This was before her first husband returned from France.

ERLANGER'S MELODRAMA.

A melodrama by Bayard Veiller has been accepted for production by A. L. Erlanger, who will produce it jointly with Edgar MacGregor.

The piece is described as its original title as "A Man of Two Worlds," which will, however, be changed.

MARTY HERMAN EN ROUTE.

Somewhere in Canada, just across the border where you don't feel like a lame thief when taking a drink, Marty Herman is touring to his Cunningham. Accompanying the boozie junior is Charles Barnett and upon a time a plumber.

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (27th week). Making several thousand weekly profit. Management hopes to continue through hot months and extend into next season instead of stopping for summer and reopening in fall.

"An Innocent Idea," Fulton (11th week). Picked up her work with nearly \$6,000 drawn. House management is to continue sharing arrangement with attraction, which will remain for a time.

"As You Were," Central (21st week). Played to nearly \$10,000 last week. Last week was rung ahead of Fall, but bad weather Saturday pushed gross down.

"Betty Be Good," Casino (7th week). Due to be withdrawn in two weeks or less. Never shaped up as a hit, but has bettered an even break since arrival on Broadway.

"Beyond the Horizon," Little (7th week). Turning a good profit. Last week's gross was around \$1,100. Richard Bennett, starring in piece, anxious to rest. Show figures to run until first of July.

"Buddies," Belasco (34th week). Final week; one of the big winners. Reopens in Chicago in August. "Ed Wynn's Carnival" moves over from New Amsterdam, under guarantee arrangement, extending until end of July.

"Civilian Clothes," Morocco (1st week). Surprise that this attraction should be brought back for a repeat date. Played the house in the fall. Now half William Courtney starred. Little expected in a business way.

"Clarence," Hudson (10th week). Rides Saturday, having settled his producer, George Tyler, a neat profit. House goes dark.

"East is West," Astor (12th week). Ends its run of a year and a half on Saturday. Netted more than \$1,000 profit to William Harris Jr., last week. House dark for a week, then due to reopen with "Broadway Around," Will Morrissey's revue.

"Ed Wynn's Carnival," New Amsterdam (11th week). Moving into Belasco on Monday, where it will remain for at least six weeks, according to arrangements made. Has been cleaning up.

"Fall and Rise of Susan Lenox," 42nd Street Theatre (3d week). A melodramatic presentation of book of that name. Opened Thursday of last week to \$1,200, said to be a dramatic record. Show not well regarded by critics, but should find draw from readers of book. Business after opening mediocre. Is to stay through July, management claims.

"Famous Mrs. Fair," Miller (12th week). Got a little under \$1,000 last week, with this week's a piece better than that. Management hopes to continue through summer and will make a try of it.

"Foot-Llose," Greenwich (4th week). New Greenwich Village Politics slated for premiere July 19. "Foot-Llose" got \$1,000 last week, considered very good for this small house.

"Floradora," Century (11th week). Has passed the stage of big takings. Business is fair. Producers plan to keep attraction going through summer. Century Frenzy opens June 20.

"Gold Diggers," Lyceum (13th week). Jerome's leading comedy success, is still drawing great business. No doubt of its ability to run into next season; show may close to permit vacations, but temporary closing will little affect this piece.

"The Chinese Wife," Belmont (9th week). Has been going along at better than \$5,000, which is more than breaking even. Will be only thing pay off this week, and has a chance to run into summer.

"Honey Girl," Cohan & Harris (11th week). Had been traveling at \$17,000 pace up to last week, when work and warmth pulled taking down. Looks good enough to extend into next season's playing.

"Jane Clegg," Garrick (12th week). Due to withdraw at end of the month. Has played to consistently good business for a co-operative play. Is best of Theatre Guild's productions this season.

"Irene," Vanderbilt (21st week). Shows no weakening as yet. Went to capacity even for mid-week matinees last week, when high temperature affected nearly every thing. Getting \$13,000.

"Lassie," Nora Bayes (10th week). Went off a little last week, weather being. Business here, however, has been exceptional for a road theatre and still remains good.

"Lightning," (9th week). In spite of the length of stay this run champion is getting closer to top money among the non musical shows. Only "The Gold Diggers" exceeded it in gross.

"Martinique," Biltmore (8th week). Agreement for house extends until end of month, show being due to end its run next week. Has done fairly.

"My Lady Friends," Comedy (29th week). Run ends this week. Accomplished great stay for a "handy" house. Publicity on Clifford Odets' book failed al-

most to him being absent from cast, with consequent drop in takings.

"Night Boat," Liberty (20th week). A stellar attraction, with last week's business again close to capacity, with gross around \$22,000.

"Not So Long Ago," Booth (7th week). Affected late in the week last week, as true of other attractions, but got \$7,000. Tended a stronger draw than other summer offerings in this house.

"Scandal," Shubert (46th week).

Switch over from 29th Street, with reduction in scale and cut rates plentifully supplied; business naturally was better, though not big. Ought to remain for about another month.

"Scandals of 1920," Globe (2d week). Opened to great business, with balance of week an overflow. House record of eight performances claimed with around \$24,000 in.

That possible by arrangement of scale at \$1.50 for orchestra floor and part of balcony.

"Shavings," Knickerbocker (18th week). Has made a surprising showing. Due to go out at end of next week.

"Sign on the Door," Republic (27th week). Finishes run on Saturday. Last week's business was around \$6,700. House listed to go dark.

"The Hotspot," Cohan (16th week). Getting around \$1,000. No time limit put on run, but Rock's revue is due in the second week in July.

"Soaring Things," Playhouse (1st week). Initial offering for "comes-back" as producers by Wagnleitner & Kemper. Surprise that early summer was selected for such an event. Opened Thursday night.

"The Storm," 42nd Street Theatre (30th week). Played to around \$6,000 last week; that is comparatively good business, judging general pace of piece. Is to remain.

"What's in a Name?" Lyrick (14th week). Likely to stop at any time. Doing no better than an even break. Is running on week to week basis.

STOCKS.

Hershey, Pa. June 16.

Summer stock is to be installed at Hershey Park here. The players will be recruited by Otto Ingberman of New York. The company will play nights and give special matinees when occasions warrant.

This is the home of the Hershey chocolate factory, employing thousands of workmen.

Parsons, Hartford, Conn., opens June 21 with dramatic stock (Cormican Players), starting with "Parlor, Bedroom and Bath." Matinees Wednesday, Thursday and Saturday.

Minneapolis, June 16.

The following engagements have been made for "Bear" Bainbridge's two stock companies opening August 29: Minneapolis—Marie Gallo and Ivan Miller; St. Paul—Mollie Fisher, Maurice Franklin and Raymond McPherson.

Denver, June 16.

The new Kitch's Garden stock will open June 26 with "Tally With a Past."

The company has Maude Hanneford and Charles Trowbridge, Irene, Helen Lutterell, Peggy Boland, Marion Ballou, Emily Taft, Albert Brown, Hal Crane, Richard Carlyle, George Pauperton, Earle Mitchell and Beach Cook.

Rollo Lloyd will be director.

MISS COHEN AS "MARY!"

When George M. Cohan brings his "Mary" play to New York late this summer he may hand Cohan a surprise by having his own daughter, Georgette, essay the title role.

The rouser further embraces the fact that Miss Cohen is devoting part of her time to an understudy-ship of that role.

"WINGED GOD" AT A. C.

A. H. Woods is to open his Atlantic City house, which is to be called the Woods theatre, on July 5. Fred Fleck is at the beach attending to all the preliminary work.

The initial attraction stated at this time is the new Hazel Dawn play, "The Winged God," written by Crane Wilbur.

"LOVE BATH" NEW TITLE

The title of the new musical comedy starring Frank Tinney, which Arthur Hammerstein is producing has been changed to "The Love Bath."

The show was first called "Think Me." It is due at the Belasco in August.

CONVENTION WEEK IS CHICAGO "BLOOMER"

Million People on Streets—Business Rotton.

Chicago, June 16.

The Republican convention was the most colonial "bust" from a theatre box office standpoint in Chicago history. Aborted by Society hot weather, the five days of actual session and the day or two preceding saw the worst receipts in local theatres since the first Liberty Loan drive, probably.

The convention had been awaited as a boomers. The lame sisters were confident of sell-outs every night and several hung on just to skin the convention crowd; in fact, one show, Zippel's revival of his opera film hybrid, was opened for no other reason. It fell down miserably, as did virtually all the others. With the Elks' convention, which will outrun the G. O. P. S. to 1 in numbers, due this week, two shows closed abruptly as soon as the first convention box office returns were in and it was seen that strangers were to help. "Golden Days" and "Too Many Husbands" were the ones to unconditionally surrender.

Saturday night, after Harding was nominated, a conservative estimate of the people in the loop at 8 o'clock could not have been less than 1,000,000. But the theatres were half empty, even the vaudeville and film houses. Instead of acting as an impetus it had the opposite effect and business was about 50 per cent. of Saturday night normal. All work had been about the same. The matinees were slaughtered entirely.

Box office estimates for the week: "Too Many Husbands" (Princess, 5th and last week). Collapsed and closed, \$1,000.

"Mommy's Affairs" (Cort, 3d week).

After an opening week of capacity, undoubtedly a hit if given any kind of weather, slid to \$4,500. "Golden Age" (Blackstone, 9th week). The cut rates were lifted for the convention, and the bottom fell out, \$4,000; closes this week, house going dark.

"Three Wise Fools" (Powers, 4th week). Next door to Sherman House, which was packed to suffocation, this return success drew about \$5,000.

"The Sweetheart Shop" (Illinoian, 9th week). One of the two shows not badly crippled by weather; \$17,000, huge money any time.

"Tomorrow's Price" (Woods, 2d week). Probably big hit because it started with \$10,000, which was more than the two theatres on the same block (Garrick and Olympic) got put together, one with an old bid and one with a new failure; official figures, \$3,240.

"Forever After" (Garrick, 9th and final week). Remained a week too long, a winner from the start and the star (Alice Brady) insisting she be given the "juicy" convention week, for which they kept the "Passing Show" out, counted up about \$1,000 and took a train; "Passing Show" opened pretty well Sunday night.

"Poker Ranch" (Olympic, 3d week). Looks like a gone; \$1,000.

"Welcome Stranger" (Cohan's Grand, 25th week). This heavy hit overruled by the terrible heat; \$1,000.

"Century Midnight Whirl" (La Salle, 1st week). Well liked, snappy revue of unique type, did remarkably well considering the general situation, over \$11,000.

"Greenwich Village Follies" (Rudebother, 18th week).

The second of the outfit that suffered little or none, \$19,000, though expected to go \$25,000, ideally located and ideally conceived for convention crowds.

"Hotchkiss" (Colonial, first week).

Opened for a return Thursday night, indications fair.

"CLARENCE" ENDING RUN

"Clarence" ends its run at the Hudson this week. Following a tour of the subway circuit in August the show goes to Boston, where it opens at the Hollis Lyman Day, booked until Jan. 1, 1921. After the Boston date, "Clarence" is scheduled for an indefinite run at the Broad Street, Philadelphia.

SAVOY MUST KEEP WIFE.

Chicago, June 16.

That Savoy now here with "Hitchy Koo," was served with an order to pay \$20 a week alimony to his wife who recently had set aside a divorce which Savoy had procured.

According to the finding of the court, Savoy is thoroughly married, although he recently announced his betrothal to a non professional.

"SHAVINGS" CLOSING.

"Shavings" closes at the Knickerbocker June 26. It response for a road tour early in August, beginning with an indefinite engagement at the Tremont, Boston.

NEWS OF THE DAILIES

By a unanimous decision the Appellate Division of the State Supreme Court June 11 reversed a verdict for \$100,000, won by Anna Thomashoff, Tiddish actress, in the trial court, against Joseph Edelstein, manager. Miss Thomashoff, in May, 1918, formed a corporation with Edelstein under the name of the People's Production Co. She played for two years in the People's Theatre under his management. At the end of that time a dispute arose regarding certain roles Miss Thomashoff wanted to play, which culminated in her leaving the theatre, and thereafter the business was conducted by Edelstein on behalf of the corporation without Miss Thomashoff. The latter brought suit to declare their transaction a partnership and for an accounting by Edelstein to her as a co-partner for all the profits. During the same time Edelstein had acquired the Tiddish theatre on Second Avenue, known as Keister's Second Avenue Theatre, and Miss Thomashoff sued also for a half interest in that theatre.

Former Gov. William Sulzer and Mrs. V. G. Smitskovich, settlement worker, opposed granting a license to build a theatre in Sheridan Square, Greenwich Village, asked of Borough President Curran by Frank Conroy, Harold Moles and James Riley, partly because it would change the section's classification under the zoning law from a residential to a business district.

ADLER IN ENGLISH WITH "MERCHANT"

Plan for Yiddish Star on B'way With English-Speaking Cast.

Plans are being formulated to induce Jacob P. Adler, the Tiddish star, to appear in a Broadway house with an ultimate road tour mapped out in "The Merchant of Venice," supported by an English speaking company.

Lee Shubert and David Belasco are reported interested in the scheme, with the Tiddish star enacting the role in English for the first time in Adler's 40 years' activity before the Jewish public. The project is being furthered by Edwin A. Reikin.

It appears that the plan is looked upon as having infinite commercial possibilities by those sponsoring the venture, due, perhaps, to the great following that the Tiddish star has among his co-religionists. Another reason is attributed to the fact that since Maurice Moscovitch, who handled the same role in London and was also a former New York Tiddish star, set all London "sang," by the "masterful" performance, Adler stands an equal chance in New York and elsewhere in the United States.

Adler has not appeared on any American stage with American artists in his support, with the exception of one performance. This occurred years ago at the then William Morris's American, when he essayed the role of Shylock in the Tiddish tongue, and in his support were American artists reading their lines in English.

GAETIES' TITLE ON SHELF

Shubert Not Again Using It, "Merry Whirl" Instead.

The Shuberts are to shelve the title "Gaeties," according to present plans. When the "Gaeties" was out on last summer it was dubbed a "serial" production, the title to stand, and each forthcoming new offering having the year attached, as with "The Passing Show," "Yellow," "Scandal" and other musical pieces.

A similar revue is planned for the 42nd Street in August, but the title now mentioned is "The Merry Whirl" used before.

A number of players under contract for what was to have been the "Gaeties of 1920" are in the Century shows and in the new Winter Garden production.

MOROSCO HEARINGS ON.

The hearings before Referee John J. O'Brien in the various lawsuits of Morosco against Moreno started in the office of the referee Wednesday.

Nathan Berkman is representing the wife of the theatrical manager and is assisted by Louis Fischel of his office staff. William Klein, with consulting counsel, is acting for the manager.

Will Morosco's new show, "Dugan's Round," will be ready for a week-end showing at the Columbia, Far Rockaway, beginning June 25.

Madelon La Verre, the French dancer, arrived Wednesday on "Leopoldine" to fulfill an engagement at the Century Frolics. She is 19 years of age and made her debut at the Folies Bergere.

"We Dance Together." The latter is the only possibility.

Fred.

A THIEF IN THE NIGHT.

Washington, June 16.

Wagenhals & Kemper as a producing firm have re-entered the field with a remarkably good play that is just chock-full of thrills and with a comedy relief that is unusual.

"A Thief in the Night" opened Monday at the Shubert-Belasco. A splendid cast has been gathered, and May Vokes, in her stage career, has one of her best roles.

The plot is exceptional and up to the very last minute no inkling is had as to who the real perpetrator of all the crimes and mystery is. Every time a situation gets so tense something seems likely to break, the authors, Mary Robert Rinehart and Avery Hopwood, relieve the situation with funny dialogue situations.

Sue MacTarnamy is a delight in the leading role, but the part doesn't give her sufficient opportunity—what few there are are beautifully handled. Equally effective is Eddie Edder in the character lead. She makes the character a distinct type, jiving, but still firm, with a woman's intuition. Harrison Hunter as the butler masquerading as the detective, is splendid, in fact, the entire cast, including Harry Marvil, Stuart Rage, Ernest Ballard, Kenneth Hunter, Richard Burrows and Robert Vaughn are all deserving of the greatest praise.

The play is positive of success, but there is one palpable weakness, and that is the direction. The firm heads are accredited with this end of the production, and they should call in a real director, as many opportunities are overlooked. One very noticeable error was the placing of the characters. This should be corrected before the piece goes any further, which, coupled with a different set for the opening act, will make the reappearance of Wagenhals & Kemper worthy of the reputation they have built for themselves.

Moskin.

THE FALL AND RISE OF SUSAN LEXOL.

George Warkham..... Walter Miller
Mrs. Warkham..... Anne Petherbridge
Bob Warkham..... Charles Bryant
Betty Warkham..... Anna Stretton
Maud..... Jeanne Eagels
Gladys..... Gladys Hale
James..... James Drane
Harry..... James Cagney
Doris..... Eleanor Audley
Doris Lester..... Alma Tell
Sam Wright..... Harry Houghland
Thomas Wright..... Albert Bassett
Kingsbury..... Robert McWade
Robert Burroughs..... Robert McWade
John..... Philip Lord
Gregory Temperton, the leading man..... John W. Crisp
Jane, an actress..... Henry Lyons
Robert Burroughs, another..... Douglas Congreve
Violet Astorother, an actress..... Georgina Cook
Mabel Condomber, the comical..... Marie Verne
Bertrand Greenbrier, the romantic..... Louis Moxley
Roderick Spearey, the fierce..... Forest Ranger
Ruth Small, a truculent spinster..... Adela Williams
Gladys..... Beatrice Noyes
Eric..... Clark Taylor
Mae..... Marie Joss
Robert Ray..... Irene Matthews
Paul Davis..... James Wolf
Doris..... John Astor
John..... John Astor
Mrs. Gandy..... Isabel Grey
Mrs. Gandy..... Edward Talbot
A Maid..... Margaret Sharpe

When the managers and stage director of a show carefully refrain from having their names appear upon the program for the Metropolitan premiere they must be pretty well convinced that there isn't much chance for it to succeed.

This was the situation with "The Fall and Rise of Susan Lester," produced at the 44th Street Theatre, June 10, after a year's tinkering and several tryouts on the road. The dramatization is credited on the program to George V. Hobart from David Graham Phillips' story "Susan Lester: Her Fall and Rise," but no mention was made of the rewriting done on the script by William Anthony McGuire.

There is no more polite and considerate an individual identified with show business than Joe Lohberg, but when Joe "blew" after the first act, came back for his wife at the finish and explained that he was watching the remainder of the premiere from the rear of the house, one may get a slight idea of theanity of the stage version of the Phillips' classic, which was a descriptive character study that does not lend itself to the speaking platform where certain phrases of life can only be hinted at and not visualized.

The Hobart-Maguire dramatization is the crudest kind of old-fashioned, 10-30 melodrama and is played by a company of actors and actresses that looked as if they were a troupe of amateurs in a small town in the Middle West. Not a single one is entitled to a word of praise and the only extenuation that can be pleaded is the innate dialog put into their mouths. About the middle of the third of the four acts the audience could restrain itself no longer and began to laugh derisively.

At the conclusion of the act the wise folk journeyed into the huge lobby and laughed "Wah" the New York presentation. The only sane conclusion to be arrived at is the effort to put over the cheap rights of a handsome figure, po-

the film can be advertised as the "great New York success."

John.

REVIVE.

Paris, June 11.
Eugene Figuer and Alice Letty Courbier, who organized an independent stage society, of which there are now so many in France, presented a piece in four acts by Roland Charney, (a lady), at the Theatre de la Renaissance, loaned for the matinee by Cora Lapierre. The actress-manageress also held the leading part.

In "Revive" the authoress explains how Andre, a French soldier, in a high social position, comes home on furlough and is disgusted at finding the people in the rear having a good time and making big money while others are in the midst of the fighting. He reproaches Rachel, his wife, for her roquetry, whereas she had specially made herself attractive to him or her husband's return. When later demobilized Andre has the same morbid sentiments and decides to live far from the madding crowd he hates. Rachel objects to being buried alive, preferring to remain in charge of a hospital, founded with her father's money, to assist the permanent wounded. Moreover she considers her husband's taunts as unjust.

Being later without news of Andre, imagining she is abandoned, she imprudently allows the director of the hospital to make love to her. The man is an imposter, a philanthropist with other people's money, and ultimately shoots the moon with the funds of the institution. Rachel is in despair, recognizing her fault and the ruin of her charitable work. She falls ill, whereupon a mutual friend summons the husband to her side, when she makes a confession and begs for pardon. Andre realizes he is much to blame for his neglect and anxiety towards his former friend. He re-establishes the hospital and offers to assist his wife in the work of charity which she had been so faithfully devoted to during the war.

The comedy was fairly well defended by a suitable troupe, but the last two acts showed weakness which would not warrant a manager putting "Revive" (To live again) into the regular bill. Nevertheless the trial was interesting and the people who are willing to assist new writers (we cannot say young, though new authors are always described as young), in getting a hearing are worthy of every encouragement. For this reason we can congratulate M. Figuer on his second attempt, albeit not so notable as his first, and we look forward to his third next season.

Kendrew.

THE GEISHA.

Paris, May 18.
Sydney Jones' famous English music comedy has already been seen in Paris, at the Moulin Rouge. The French version, revised, was presented last week at the Theatre de la Gaite. It did not meet with approval on the part of the local press, but the versatile efforts of Max Dearly, responsible for the present production, seem to carry it forward to success.

However, Marguerite Carre (wife of Albert Carré, one of the three directors of the Opera Comique) is not at all suited for the part of Mimosa; Giselle as the tea-house keep is most amusing. Nevertheless Max Dearly is the life of the show, which is splendidly mounted. There are several English dancing girls, brought by Jack Shirley. The costumes display special care.

Henry Cambonno conducts a good orchestra. There is no reason why this French Geisha should not return until the end of the season. We may thank Bravard and Tariou, the managers of the Gaite, for offering the opportunity of renewing acquaintance with an old favorite.

Kendrew.

THEATRE DES BOULEVARDS.

Paris, June 11.
Another management at this little house, formerly known as the Novelty, but the policy remains. Wilend, the latest manager, has presented three short effusions, two being by himself, and in which he appears. There is no mistaking their color as real blue. "Trois, Six Neuf" refers to the lease of three, six or nine years' lease for a bachelor flat which Glaston has signed that very morning. During the evening has met Simone, to whom he offered a sumptuous dinner, and ultimately prevails on the pretty girl to accompany him home, both having consumed more than grape juice.

When the housekeeper enters next morning with the early breakfast she screams. The girl in bed with Glaston is her daughter. He is hurried out with a coat, while the new lodger is roughly handled. But as he has a lease he will have to support the family abuse for the time it lasts. Extremely naughty little farce which elicited only a few laughs. "Le Peche de Laper" by G. Derry and Wilend is more amusing but there is a disagreeable scene of administering antibiotic. Boudoir is an amateur sportman; he gets leave from his employer to go shooting, promising to give him

a rabbit pie. However, he only kills his dog, and Mme. Boudoir buys a rabbit from a street merchant. The cook throws up her job to enter the service of Boudoir's employer, so when Mr. and Mrs. Boudoir call with the pie and are invited to dinner she serves.

During the meal the talk turns on a newspaper report of inoculated animals stolen from the Pasteur Institute and the cook knowing of the origin of the rabbit pie suggests it may be made from one of the victims. There is a rush to get rid of the meat. It may be argued that Molier resorted to such farce to amuse his public, but I fail to see any diverting feature in such stage craft. "Un Apres-midi d'Amour" by G. Dolly, explains how a clever woman, invited by a dandy to his apartment, takes her mother to cure him of his fatality. The afternoon is passed in drinking the fellow's best port wine and playing boules, much to his chagrin. This trifle is the most consistent of the entertainment.

Kendrew.

LE LOUP DANS LA BERGERIE.

Paris, June 11.
Bastien, the favorite hairdresser of Catherine de Medicis, when her royal spouse paid undue attention to Diane de Poitiers, prophesied there would be no cause for jealousy if the newly married Annette proved unfaithful to Saturnin, the latest court beneficent. He intimated the lover who must work this charm would be the first knight from Italy entering Blois on a certain day. Pallinder, a companion of Saturnin in many battles, reached the city on his way home from Milan and necessarily became the prescribed lover-elect, as demanded by the oracle.

When the bridegroom realizes the situation, and is ordered by the queen to fulfill a diplomatic mission abroad that his wife may be free, he confesses his fear to the gallant Pallinder, who swears to protect her virtue. The accomplishment of the oracle, wherein Saturnin must wear the horns, is of vital importance for Bastien's reputation as a prophet, and he employs every ruse to overcome the resistance of the faithful knight. Annette, weary of being alone, is finally agreeable to flirt, but Pallinder remains steadfast, though he does not disdain the buxom matron.

Bastien intimates it is the queen's will that the young nobleman from Italy should console Annette and he probably would if Saturnin did not return at the precise moment to take his place. In the obscurity the husband slips into the alcove where his wife is awaiting Pallinder. All's well that ends well. But according to H. de Balzac, from whose work the comedy is taken, the husband may be considered as "crowned," the thought being as guilty as the deed. This story forms the plot of the costume farce presented by A. Franck at the Theatre Edouard VII. The young author, Armand Verhyde (editor of the moving picture organ "L'Ecran"), and Georges Mandry, have handled the difficult subject in an able manner so that it does not appear too broad. The interpretation is fair.

Kendrew.

LE REGNE DE MESSALINE.

Paris, May 20.
A matinee was organized at the Theatre des Varietes to try a five-act drama by Armand Baur, which did not meet with the full approbation of the critics.

The piece reveals the sordidness of theatrical life and "Le Regne de Messaline" is the title of the tragedy which the characters are supposed to be producing.

The alleged intrigues of certain authors and the manner in which some actresses secure leading roles are described. To secure the acceptance of his work a playwright causes the rupture between a woman of easy morals and a young comedian who is madly in love with her. This unscrupulous writer throws the woman, as it were, into the arms of a prospective "angel" susceptible of finding the money to run the theatre and engage her for the principal part.

The combination succeeds and the would-be actress becomes the comedian's mistress. On hearing that his nose has been put out of joint the comedian commits suicide, whereupon the troupe proposes to stop rehearsals as a mark of sympathy. But the unfaithful woman椎umes no mourning is necessary and she is ready to sacrifice herself for art by causing no interruption in the production. She then proves with her role of Messaline which fits her like a glove.

Kendrew.

LA FEMME FATALE.

Paris, June 11.
Andre Birabeau, the author of this three-act comedy, created at the Theatre des Mathurins, is a new comer who shows promise. His idea is excellent, but it is poorly developed, the first act being a farce. The dialogue is often mediocre, even childish, and it is only in the third that he holds his public for a short spell. This is not sufficient to sustain.

The subject is comparatively

new. A wife, chosen by her husband for her simplicity, becomes the centre of public attention by a pretended attempt at suicide on the part of a young man whose father is deaf to his continual demands for extra allowance. Not to compromise another woman with whom he is flirting, he abandons himself to the simple wife and shoots himself, without any intention of suicide, because she refuses to sleep with him. Thus she is considered a "fatal woman" for whom men kill themselves. But the lady imagines it is true and has now sympathetic feelings for the young man.

She has been neglected by her husband and feels at last she has discovered the beauty of life. The first woman, made jealous, informs her of the comedy and the young man is compelled to confess the truth. But he has now fallen seriously in love with the simple wife, whose heart he has been able to touch, and draws from her a confession of reciprocity. Thus they will later marry, for the husband, a sort of society end, agrees to a divorce, not wanting to be further tied to a woman considered by the world as fatal. Blanchette Toulain holds the rôle of the simple wife with talent; Jacques de Ferriandy is the light-hearted young fellow who ultimately realizes he has been playing with a true woman's heart; Pierre Juventot, unconvincing as the husband. Kerly as a hotel waiter is typical, and one of the best acted roles in this uneven play.

Kendrew.

CROMEDYRE-LE-VIEIL.

Paris, May 20.
This psychological comedy was intended for the authors' co-operative society at the Arts, but has eventually found its way to the classical if unpretentious stage of Jacques Copeau in the Rue du Vieil Colombier. Perhaps the author is better served at the Theatre du Vieil Colombier.

Jules Remains in five acts depicts the habits of the peculiar people forming the novelties of Cromedyre-le-Vieil, a small country perched on the top of a mountain and cut off from the rest of the world.

The chieftain is a former priest. The people live a magnificently independent life, haled by the sun and frozen by the cold. But they are strong and healthy.

In order to regenerate the blood expeditions are made occasionally into the lower regions to capture wives, being a sort of rapt by the Romans of the Sabines. The chief leads his band on such an errand and returns with a plentiful haul. There is only one old woman of the former expedition still living, and she is delegated to receive the maidens, to assure no harm is intended and their future is to be a free, happy existence of maternity. This she can conscientiously explain, the maidens listening with gladness in the promise of strong, sincere, sober, affectionate, faithful husbands.

There is little memory to describe the situations, told in literary style of a poet. It is more of a book than a stage play, albeit interesting and even embarking. But it will hardly appeal to the general playgoer in its present form.

Kendrew.

LES RATES.

Paris, May 20.
A "veto" in French is a person who has failed in life. The drama in 14 tableaux, "Les Rates," by H. R. Le Normand, presented by the co-operative society of authors at the Theatre des Arts, is a theatrical subject.

A poor actress attached to a road company is followed by an equally poor specimen of an author. They live together, but are miserably poor, not even earning enough to keep them. Consequently the girl sells herself to a rich merchant in a provincial town, where she is performing, her sole thought being to provide money for herself and her lover's daily bread.

At first the author considers this sacrifice as sublime, but quickly grows jealous, and, misery augmenting, he kills his "mistress" and commits suicide.

This tragedy was first created at the Theatre Pitoëff, Geneva, by Georges Pitoëff, and by whom the role of the impudent author is still interpreted at the Arts.

This work was put on hastily to replace "Les Encaves," and it will not have any better run. It will be replaced shortly, as a matter of fact, by Provençal's "Plati-Je de Voix," which is leaving the Gymnasium.

Kendrew.

L'ETRANGE ADVENTURE.

Paris, May 20.
This sentimental comedy in four acts, produced by the regular management of the Theatre Sarah Bernhardt, may please the public if we are to judge by the success of "Les Nouveaux Riches," but it will certainly not have the same run.

Pierre Chaine has written a story which might have made a scenario for a French moving picture. The honest tradesman, Martin Pequet, mournfully regrets he is without posterity. He, however, when young was told he had a child when covering his wild oats, but that was

years ago, and he has never had any news since. He commences a shady detective agency to find his daughter so that he might adopt her. The girl not being found, a pretty little damsel named Rose from the pay desk at a restaurant is substituted. She plays her part well, for the reason the family has never heard of her. The wife, after the girl is admitted into the home, has her doubts and reveals the truth; but Rose has made herself loved and the worthy couple decide to keep her, more so as a nephew asks her hand in marriage.

Tarrie defends the rôle of Martin to the best of his ability; Mme. Moreno plays that of Mme. Pequet while the fortunate Rose is the charming Berthe Pepter. Kendrew,

"DEARIE" IS "WILDFIRE."

Lee Morrison has started work on a new musical production called "Dearie," due at the Casino in the fall. The piece is a musical version of "Wildfire." Already cast for it are Tyler Brooks, Frances Cameron and George Mannan. Dave Bennett will stage the piece to open in Atlantic City July 26.

JUDGMENTS.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment:

Fifth Ave. Photo Play Co., Inc. U. S. Fidelity & Guar. Co.; \$25,454. Palatial Amusement Co., Inc. same; \$31,644.

Hugo Janzen; D. Vaughn; \$198.28. Max Blank; United Theatre Ticket Co.; \$277.17.

John Cort; Nat Carr; \$1,312.48. Eugene Marcus; Frohman Anna Corp.; \$1,389.92.

R. & R. Amusement Co., Inc.; Glad Industrial Corp.; \$161.52.

Dave Stamps; M. Witmark & Sons, Inc.; \$276.50.

Broadway Film Corp.; E. C. Parsons; \$105.20.

Crystal Theatrical Co., Inc.; H. Adamson, com'; \$89.20.

Damocles Amusement Co., Inc.; U. S. Fidelity & Guar. Co.; \$91.70.

Preston Gibson; J. W. Drury; \$592.74.

Elik Photoplays Corp.; Whitehead & Hoag Co.; \$146.18.

Evelyn Nesbit; L. David; \$986.76.

Vitagraph Co. of America; Brooklyn Majestic Theatre Co.; same; \$97.10.

Hy Art PH Corp.; E. Reid, Mdn.; \$46.75.

PRODUCTION ENGAGEMENTS.

Brando Hurst, "The Lady of the Lamp."

Emile Fitzgerald, "Greenwich Village Follies."

Edith Lyle, "The Americans in France."

Louise Allen, "Tickle Me."

Herbert Correll, "As You Wish."

Madeline La Varo, "Midnight Rounders."

Belle Thodore, "The Americans in France."

Catherine Wiley, for "Midnight Rounders" (Century Roof).

Mile. Marguerite and Frank Ogle for Joe Weber's "Blondie."

Myers and Handford, new "Grocks with Village Follies."

Benny Harrison and Eddie Webber, who recently formed a two-set (Harrison and Webber), will go into the "Greenwich Village Follies" in Chicago.

Jack Hughes is en route to Japan with Al Jolson.

Cyril Keightley has been placed under contract by Comstock & Gott for one of their fall productions.

Ben Atwell is resigning from the publicity department of the Capitol to become associated with the Chicago Opera Co.

Popular songs, as is common knowledge, revolve in certain set cycles from time to time. A departure from anything heretofore accomplished, as the head of a leading music house has it, is writing songs for the dance orchestra. The melody is the thing nowadays and a song exceeds the heretofore standard one-octave range by one-half dozen notes if it doesn't matter in the least as long as it is melodic. The matter of hitching a singable lyric to it is now secondary because song hits are made via the dance floor in preference to the vocal end, although that is no mean factor.

'PRINCESS' DELLA PATTRA INDICTED

Accused of Obtaining Money Under False Pretenses.

San Francisco, June 16. An indictment charging the obtaining of money under false pretenses was voted by the grand jury last week against "Princess" Della Pattra, who a year ago conducted dance classes for a brief period in the ballroom of a local hotel and created quite a stir in local society circles by claiming she was a niece of the former Khedive of Egypt. She is said now to be in New York.

The indictment is based on the charge of Erich Buehle, a hydraulic engineer, who alleges the "princess" procured from him several thousand dollars on a pretense she was to launch a picture production of her life on the Nile.

Buehle is willing to defray the expense of having the woman brought here to face the charge he has made.

During Della Pattra's sojourn here last year she was a frequent visitor at a local vaudeville booking office, where she endeavored to secure bookings for a dance production for vaudeville.

THORPE'S MARRIAGE A FLOP.

San Francisco, June 16. Chas. N. Thorpe, who was the pianist with Blossom Boreley's act about a year ago and remained on the Coast to become a married man, is being sued for a divorce by his wife, Manilla Thorpe.

Manilla is a southerner and has appeared with some variety housebands.

Charles Thorpe is at present playing the piano at Robert's on the beach.

PLUGGING ACT AND SONG.

San Francisco, June 16. An act at the California Theatre this week was written around the song "In Sweet September" and it proved to be one of the most effective song boosting stunts in many a day. The title of the song, which is also the name of the act, was advertised in advance on the marques of the California-Portola-Imperial theatres all of last week.

LEVEY CIRCUIT OFFER.

San Francisco, June 16. According to an announcement from the First Levey office, which at the present time has about six weeks on its books, that circuit will be in a position to offer acts 11 weeks before next September.

Will Denby, road man, is out on a scouting trip and the announcement was made after arrangements had been completed for a number of theatres that will play Levey vaudeville before the next season is in full bloom.

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SAN FRANCISCO

OPHEUM.

San Francisco, June 16. With no particular outstanding feature, the Orpheum bill this week was an average type of show and provided pleasing entertainment. Nellie V. Nichols, topping the bill, registered a distinct hit. Some good catch lines in popular songs, a vampire number and her Yiddish character singing in "Rose of Washington Square," together with her good personality, easily brought the desired results. "Last Night," a musical revue, went over nicely, with Earl Cavanaugh, a clever light comedian, dominating. A Prince imitation by Anna Francis and a contribution by Earl Miller were also outstanding features in this neatly presented offering.

Bert Hanson was there up next to closing, following Bothwell Browne. His patter is new, and his impersonation of a Jewish Liberty bond speaker received big laughs and enough applause to justify an encore, a humorous recitation about an olive. Oliver Smith and his company in "A Touch in Time" by Leo Troy Clemens and Edwin Durkin, were on second, and scored many laughs. Although their piece is written around an old idea, the farce contained good situations and dialog and a surprise finish. Opening the show, Werner and Amores Trio displayed considerable talent in a rather scrambled routine of comedy juggling and musical stuff, and had great style.

Mill and Willie closed the show nicely with clever work on a novelty revolving apparatus resembling eye-glasses. Jack Baxley and Lillian Porter were an applause hit with songs and talk even more effectively put over. Baxley played the old man character. With Bothwell Browne on the cork hat, his act repeated only fairily well, the accordion playing of the Brown Brothers scoring the only legitimate applause.

LOWE'S CASINO.

San Francisco, June 16. Business holding up nicely for the final week of the Will King show, which closes a long season here this week. The vaudeville program will also be discontinued for the summer to make room for productions which will occupy the Casino for the next couple of months. Anderson's "Privilites" opens next Monday for four weeks.

The running order of the bill this week was switched for the night shows, with practically the entire bill appearing in different positions at the matinee. The Holland-Derrick Co., fourth in the afternoons, opened at night. Four horses are used in this big equestrian act in which a mixed team display some good horsemanship in a ring with a special setting of a circus tent.

Heskie Pearl followed with a comedy song routine. She has personality and puts her numbers over most effectively. She scored well with singing and should continue her entire routine to songs or narrate better stories.

A colored trio, Hunter, Randall and Morris, two men and a woman with a talking skit and a special act secured laughs with war talk and comedy business. A speedy dance including some nifty toe work was the applause winner.

Hoffman and Lillian, the latter an exceptionally clever nut comedienne, registered with comedy and dancing. O. K. Legel got laughs throughout his juggling and hat manipulation routine, in which he is aided by many comedy props. Al Browne held the song "plugging" spot with "Who'll Take the Place of Mary."

Jack Josephs.

LOWE'S HIPPODROME.

San Francisco, June 16. The Hippodrome had a light bill this week which was lamentably short on comedy. C. Wilbury and Lillian Lake opened the show. The man's work on a bouding net was liked, but only fair appreciation was shown for the girl's singing efforts. Phil Davis stopped the show on second with his comedy numbers, which were cleverly put over, but he also used some old stories.

Three of a Kind, a male singing trio with popular songs, was only moderately received. Frank and Marie Hughes with modern and old-fashioned dances, with a setting above the small time standard, closed very good with Joe Hampham at the piano. Lucy Cotton in "Hind Love" was the picture feature.

"FRIVOLITIES" \$1.50

TOP IN 'FRISCO'

May Extend Engagement if It Does Big Business.

San Francisco, June 16.

The admission scale for "Frivolities," which opens a four weeks' engagement at the Casino June 21, has been set at \$1.50 top. The advertisements carry a note that "Frivolities" played at the 44th Street, New York, at \$3.00 a seat. It was first announced a \$2 top scale would prevail for the local engagement.

It is believed that if "Frivolities" does big business arrangements will be made to extend the Casino run beyond the scheduled four weeks, with some new features added.

OPHEUM CHANGES.

San Francisco, June 16.

Changes in the personnel of the house staff continue at the Orpheum Theatre since Charles Bray assumed the office of western manager of the circuit. Last week Carroll Johnson, formerly treasurer at the Los Angeles Orpheum, succeeded Arthur Lando as treasurer and Ed Levy replaced Victor Mohr in the box office.

A feeling of uncertainty exists among other house attaches, including those who have been connected with the local Orpheum for many years.

"SMILING'S" BAD START.

San Francisco, June 16.

Richard Walton Tully's "Keep Her Smiling" got a very bad start at the Curran last week, getting a gross of about \$2,000 for the first five performances, compared to over \$5,000 done by Mrs. Pike in four performances at the Columbia in "Mis' Nelly of N'Orleans."

"Clarence," which recently played the Columbia, got a bigger gross on a split week, including Oakland, San Jose and Sacramento, than it did during the best Columbia week.

ARREST ALBERT DEAUCH.

San Francisco, June 16.

Albert Deauch, who represented himself as Reeves Mason, a Universal director, was arrested here last week shortly after he called at the I & D booking office to engage people.

Erica Ivens of the booking office suspected something wrong when the imposter inquired if the Ives office could raise \$500 if necessary. He notified Manager Nathan and Beverly Griffith, assistant manager of the local Universal offices, who turned Deauch over to the police.

An effort will be made to deport Deauch, who is a foreigner and not known in theatrical circles.

Stuart Black and Co. presented "Andy's Wedding," a sketch dealing with Scottish village life, which failed to arouse much until near the finish, where good results are obtained.

"Three of a Kind," a male singing trio with popular songs, was only moderately received. Frank and Marie Hughes with modern and old-fashioned dances, with a setting above the small time standard, closed very good with Joe Hampham at the piano. Lucy Cotton in "Hind Love" was the picture feature.

Jack Josephs.

PANTAGES.

San Francisco, June 16.

Pantages this week have an evenly balanced bill with plenty of comedy and singing. "You'd Be Surprised" is a tableau with half a dozen girls, an ingenue, straight man and a gaggle comedian. It pleased. Laurie Orlay was next to closing, offering song revitations starting with a vampire and employing a perambulator for a marriage number finale in which she says "marriage takes the p out of pop." She won big laughs and applause. The Four Danubians received excellent applause for their bar stunts, closing the show.

Rubber and Winifred, ebony-hued entertainers, won a hit with their yodeling British and received many laughs for comedy talk. Howard and Helen Savage opened most satisfactorily. The couple possess good personalities and received merited applause with an attractive singing offering. Lowrie and Prince did very well with a rather drawn-out routine of comedy business, dancing and songs. The girl is cute and Lowrie gets most with his dancing.

Jack Josephs.

SPORTS

Tilly Gibson, in Los Angeles, says Benny Leonard will be back in New York around July 1 to continue boxing where he left off several weeks ago to appear before the cameras. Benny has finished the "Eve Kye" serial for the Hallmark people for which he got \$50,000. On the way home he will engage in a few bouts "just to keep in training," remarks Gibson in his epistle.

With the return of boxing in New York Leonard is sure to add thousands of dollars to his growing bankroll. There will be a yell from the camps of his rivals that he made 135 pounds either at 3 o'clock or ringside, but before Gibson gets through with them he'll make them feel sorry they made a beef about it. It is very likely Benny's first opponent at the millionaire International Sporting Club will be Lew Tender, the Philadelphia southpaw. About a week and a half ago Tender trounced Ritchie Mitchell in the West, previous to which he lost a newspaper verdict to Eddie Fitzsimmons, the pride of the Danny Morgan stable. A bout between Leonard and Tender, staged anywhere, will draw a \$50,000 gate. Since he dethroned Freddie Welsh, Gibson's champion has engaged in over 70 bouts, and, of course, lost none.

Upon Governor Smith's return from the Democratic Convention at San Francisco, the Walker law will get in motion. They are still guessing the names of the men who will compose the boxing board as well as the license committee.

Frank Moran and Johnny Coulon are back in New York after a long sojourn in Europe. They arrived June 13 on the "Imperator." Frank went over to collect some money due him from his scrap with Jack Johnson in 1914, but he didn't make out. While abroad Moran defeated Tom Cowley in 15 rounds in the London Stadium. Later he knocked out Paul Journe, a Frenchman, in two rounds, and still later handed the sleep potion to Frank Goddard in the same time. He said he would go back in September to have a go with Jim Beckett at the London Olympic. C. R. Corcoran is the promoter. Coulon, former heavyweight champion of the world,

Jackie Duffy during his spare time is nibbling at "African Gold." They say he is doing as well as he can with "champions" as Abe Attell and Smart Henry take the water on one roll. Duffy isn't giving his weight a rumble now, for the galloping dominos are keeping him on the jump.

Ted (Kid) Lewis sailed for America June 16 on the "Adriatic" accompanied by his manager, Charley Harvey. Last week Lewis knocked out Johnny Blasham in nine rounds for the welterweight championship of Great Britain. Harvey is bringing back with him an Australian featherweight, Ned Fitzgerald, who has been boxing in England lately.

Gov. Coolidge of Mass. signed the bill which legalizes boxing in that State. Bouts must be of 10 rounds, not over. Decisions are allowed. The referee is to be under State control. Licensed clubs must have a lease of a suitable clubhouse for a year and must post a bond. The signing of the bill means the death of the "in the bag" fights which have become quite frequent around Boston lately. It also means the birth of the limited referee.

Pat McDonald, the big, athletic traffic cop at Times square, has practically made up his mind to defend his shot put Olympic laurels at the revival of the ancient games this summer at Antwerp, Belgium. Until a week ago Pat had stated to friends he would not make the trip. A Variety man happened to dodge a test in the path of Pat, who grabbed him up in his big arms out of danger. To him he imparted the information he was going abroad. "I have been putting the shot the last week further than I ever did," began Pat, forgetting for the time the banks of machines anxious to make a getaway. "And I feel as confident as ever of winning again. Forty-five feet is a cinch for me. Those foreigners will have to go some to keep pace with me. I am not saying this as a boast, but because I have read of where some Greeks and Frenchmen are putting the shot out of the grounds in their training stunts." Pat snapped his jaw as he concluded. "I'm not going to be a slacker for Uncle Sam. we must win again, and I'm going to contribute five or more points to the American score."

FRISCO NOTES.

San Francisco, June 16. Eddie Davis is now engaged with Jerry Ivens in the management of the I & D Booking Exchange.

Low Plumbert and Gene Finch, former members of the Kilkis and Bell Company, are appearing as a team at the Imperial this week.

Ray Tolton was here last week, coming from Vancouver, B. C., to engage people for the Empress stock at the Royal here.

Irving Grossman, son of Samuel B. Grossman, leader of the Navy and head of the Grossman Yiddish Players, has been engaged as assistant to Henry Shemer, stage director of the Alcazar stock.

Big Bailey representing Stern's, is on a coast trip.

J. Gross has been appointed house superintendent at the Orpheum.

Harold Reid, formerly in the box office at the Curran and recently publicity representative there, is now treasurer at the Casino. Reid is also on the reporter staff of the "Advertiser."

SCENERY BY EDWIN H. FLAGG STUDIOS

NEW ACTS THIS WEEK

Friday, June 18, 1920

KUY KENDALL and HELEN ELEY CO. (7)
"Jazzies of 1920."
20 Mins.; Full Stage (18).
One (2); Full Stage (2).
H. O. H.

Assisted by six characters Helen Eley, a pianist, two special drops and a gold and blue plush curtain, Kuy Kendall has made a strenuous effort to produce something elaborate in the dancing revue line. The set at present says通俗ably in the middle and has a novel finish. Miss Eley helps immensely, leading several numbers and showing startling work role. She exudes personality and beauty. Kendall works her leads one number where the characters impersonate different girls who have jilted him. They are costumed in different national garbs every change running to the bare-kneed effect. The opening leads four of them in "one" dressed as farmerettes. They sing an introductory song lauding Kendall. He steps into "one" for a solo song and a dance with two of the girls. The closing number is "Do You Remember?" song by Miss Eley in "one," wearing a gorgous opera cloak. Kendall then has a brief recitation along reverse lines and the drop parts to reveal Miss Eley in an immense hoop skirt costume of old rose and silver. She continues with "Do You Remember?" lifting her skirts on the last note to reveal the six characters lying on the stage. Kendall leads a dancing number around the singer and the finale finds the girls once more in the reclining position. Miss Eley covers them with her keeps as the curtain falls. The act is ragged in spots probably accounted for by the new people. The cast aside from the principals is new, added after the act played a week out of town. In time it will work into a bushy turn. *John*

ALBERT PERRY & CO. (3)
Sketch;
20 Mins.; Full Stage (Special);
2nd St.

A war sketch of a serious nature good for the majority of small-timers in New York city at least. The action is laid in the early part of 1919, at the time when the 27th Division was returning from France. The scene is an old cobbler's shop. The cobbler, a veteran of the Civil War, and his granddaughter are there. Also a boy is in the story. He was the grandson, although the author does not clear up how there could have been a love affair and a promise of marriage between the two. Before war was declared the boy is supposed to have been in with a gang of crooks who robbed the old man. But he went to war, was cited and returned. It is shown he was innocent of any part in the robbery. The comedy is principally between the old cobbler, who is still a member of the old 9th, and his cronies, a sailor in the navy. Their spats as to the relative merits of the army and the navy being laughs. The local touch with the 9th will pass it in New York for a time, anyhow. *Fred*

VERA BARSTOW.
Violinist.
10 Mins.; One.
Riverside.

Vera Barstow is probably from the concert platform. Her routine of classical numbers indicated that no deviation for lighter acts being made. It was not until the third number Miss Barstow evoked any substantial returns. The selection was "Mazurka," and with it she demonstrated more skill with Hungarian music than with the first two numbers, which were a Scotch lullaby and the to-at music from "Rienzi." For a finale Miss Barstow gave "The Last Rose of Summer." There was no encore in sight. If big time is seeking main class from the concert field, vaudeville patrons will require something different from Miss Barstow's turn to be aroused to enthusiasm. *John*

RICHARD WALLY.
Juggler.
8 Mins.; Full Stage.
American.

Young man in dress suit at first juggles hat and stick, then other familiar articles. Foot rack on fore-head, tossing billiard balls into the top, then rolling down so he can catch them and toss them back. Dress coat of billiard cloth with pool pockets in it a la Cincereau and does a number of the tricks originated by the world's greatest juggler. A hard working fast routine but lacking in novelty for present day, hence act suitable for three-a-day houses. *John*

JEAN GORDON PLAYERS (4).
"A Highland Romance."
17 Mins.; Full Stage (special drop).
American.

Two men and two women offer a pleasing singing and comedy sketch, with a romantic plot for a background. The back drop represents a war camp. The characters are Scotch and the camp is supposed to be a portion of the quarters of the Gordon Highlanders in the late war. The men are kilts—one a young captain, the other a low-comedy, middle-aged subordinate. Captain reads letter saying his uncle died making him heir on condition he marry the MacGreavey. He protests, the comedian he is in love with is a girl whose name he doesn't even know. Subordinate says he knows Marjorie and that she's at least 50. "Girl enters—You here?"—surprised. She explains she is with motor corps and is in uniform. Duet, "Handy, I've Found Her." Handy sings. Sister character woman, aunt of the girl, with the same name, an old sweetheart of Handy's. Captain rejects her for wife, willing to forfeit the money. All explained in the end that girl bears same name as her aunt, making for a double marriage. Singing throughout, with and without provocation. Pretty little act, well played and all sing acceptably and look well. The highest kind of a three-a-day offering, the dialect ringing true. *John*

OLGA DEE:
Violin and Songs;
14 Mins.; One;
23rd St.

Olga Dee gives the impression she is not a newcomer. She plays a violin, recites a story or two and then voices a series of characteristics in song, returning to the violin and singing for a finish. Her act is an offering that is suitable for the small-time houses at present, although it seems that if she lined up something a little different in the impersonation section she might get a little further with her offering. She opens the act playing the violin off stage, coming on and stating she is going to give an impression of what she witnessed at an Irish shindig. The first is an Irish song. This is followed with a poorly done French number and finally a Yiddish number. The last is by far the worst. Then she goes into a combination medley of new and old songs that gets to the audience. In that she displayed flashes of voice and by taking a high note or two at the finish with "Till—Goodbye," she earned the applause hit of the show. *Fred*

THREE WEBER GIRLS.
"A Vaudeville Surprise."
7 Mins.; One (2); Full Stage (3).
Riverside.

The Three Weber (Grace, Carrie and Laura) are just as billed, a surprise. They open in "one" with a song and dance, on to a blind to the real idea of the turn which is an acrobatic thing into full stage with the girls appearing in little "costumes" of white satin, they offered an acrobatic routine which brought applause in several well earned spots. Not that the stunts are especially difficult. The girls are more clever than strong, and make no pretense with the strength stuff. One of the girls "head" somersaulting was made a principal stunt, while another sister walking on her hands was even more of a feat. The Weber sisters should find a plenty of bookings, for their is an unusual opening act and can be used later in a pinch. *John*

NESTOR and MAYE.
"Some Girl."
13 Mins.; One.
American.

Man and woman, he feeding her nut comedy. She runs into audience and they talk back to one another, she sings syncopated number with eccentric dance, more bopping. He sings and yodels, still more bopping. Very rough sure-fire three-a-day turn. *John*

MOONEY and CAPMAN.
Singing and Dancing;
10 Mins.; One.
American.

The man (Capman) enters in well fitting dress suit and silk hat, with introductory song to the effect they searched the world for a good act. Miss Mooney comes on in coat for a brief dance. She doffs coat and both return, she in knee length skirt. They sing, both dance off and back for another joint dance. Some original terpsichorean gyrations. Neal and well dressed three-a-day artists. *John*

PAUL and GEORGIA HALL.
Song, Dance, Musical.
15 Mins.; One and Two (Special Hanging);
5th Ave.

Edith Clasper with a young man on either side of her enters vocalizing a number. Both boys are rivals for her hand—conventional stuff having been quite overdone in one form or another of late. One fellow boasts a large pecuniary income and the other four quarts of bone. The dance competition between the rival suitors ensues and matters are at a dead heat. In her solo, Miss Clasper explains they're the wrong idea on how to win her, anyway, and imparts the proper way to go about it in a "language of love" number which she then steps to. A Spanish ensemble number closer. Miss Clasper sports full length white tights throughout underneath her various over-frocks. The men assisting Miss Clasper are billed in the lobby as Nelson Ross and Charles Columbus and are well set up, neat appearing. Hard working youths who confectioned all over the place despite unusual climatic encouragement to do otherwise. They are no mean boofers and fetched response throughout. The turn is big time stuff. *John*

ESTELLE THORNTON.
Singing;
10 Mins.; Two and One (Special
Drops).
H. O. H. (June 14).

Special drop showing a mountain scene in "two." Girl clad in diaphanous flower girl costume enters singing about posies. "Ceylon," her second vocal number is lacking in melody and has a meaningless lyric. Before house drop in a black street coat she sings a heavy number. Another special drop gold embroidered with birds and flowers is used as a background for the finishing song. She wears a stunning white knicker costume with headress. As an encore "Daddy" suggested possibilities if Miss Thornton secures the right repertoire. The act is faultless and amateurishly produced hopefully in its present shape. *John*

LUCAS and INEZ.
Gymnasts.
12 Mins.; Full Stage (Special).
Brighton.

Man and woman in a routine of aerial and ground gymnastics. A pretty full stage setting is employed to back up the athletes. Art opens with the woman clad in form fitting yellow union suit, going through a series of posturings on a small pedestal. A short routine by the woman on the rings and double bars next. The man gets into the act following. He is a 200-pounder but the woman, who looks to weigh about 120 handles him as if he were a featherweight. Some excellent double stuff on the bars next. The turn closes with posturings, holds and lifts on the ground, the man doing the lifting in this instance. The gymnastics are all cleanly and speedily executed. Closing the show at the Brighton Monday, the act held the larger part of the audience to the finish. It's a big time opening or closing number, a bit different from most of the others. *John*

TWO CALIFORNIANS.
Piano and Singing;
7 Mins.; Full Stage.
H. O. H. (June 14).

Male pianist and comely blonde singer. She opens attired in a summery outfit consisting of sweater, white shirt and sport hat, also carries a tennis racket, obviously to disguise amateurish gestures. "Wishing" reveals splendid soprano voice. "Mother of Mine" also got across big. He solos "End of a Perfect Day" on the piano while she changes to a red coat with hat and parasol to match for "Gates of Gladness." They acknowledge applause in inexperienced manner. That is their greatest obstacle. The man is an excellent musician and the woman has a meritorious voice. Experience and showmanship would make them acceptable for vaudeville. *John*

ALLEN and SHAW.
Song and Dance;
14 Mins.; One.
Jefferson.

Man and woman. Opening with a "Title" vocal number, they go into the dance. Fair, but when they follow it up with an attempt at the simplest form of acrobatic dancing and only succeed in performing the tumbles ludicrously, it spoils audience with any audience, no matter how considerate it may be. When once a turn falls from the grace of a collection of yeggs this 14th street theatre beats at times. It is well nigh ruinous. The routine concludes with the ancient cycle of the dances of the various countries. It meant very little here. *John*

THE EARLES;
Aerial Acrobatics;
7 Mins.; One (Special Drop);
2nd St.

Man and woman team with a novelty in the way of an aerial acrobatic turn. They are using a black drop in "one" on which a spider's web is embedded. In the center are two openings from which the faces of the team are seen at the commencement. They route a short verse, and then the center of the web drops away to permit a view of their work on the bar and rings. They run through a fast routine that brings applause. The act is a novelty, sure to be liked. *John*

EDITH CLASPER and Boys (3).
Song and Dance;
15 Mins. Four (Special Hanging);
5th Ave.

Edith Clasper with a young man on either side of her enters vocalizing a number. Both boys are rivals for her hand—conventional stuff having been quite overdone in one form or another of late. One fellow boasts a large pecuniary income and the other four quarts of bone. The dance competition between the rival suitors ensues and matters are at a dead heat. In her solo, Miss Clasper explains they're the wrong idea on how to win her, anyway, and imparts the proper way to go about it in a "language of love" number which she then steps to. A Spanish ensemble number closer. Miss Clasper sports full length white tights throughout underneath her various over-frocks. The men assisting Miss Clasper are billed in the lobby as Nelson Ross and Charles Columbus and are well set up, neat appearing. Hard working youths who confectioned all over the place despite unusual climatic encouragement to do otherwise. They are no mean boofers and fetched response throughout. The turn is big time stuff. *John*

PALACE.

If in this review of the Palace show Monday night mention is not made that each act scored a big hit, ascribe it to the fact that to do so it would be necessary to say so nine times in order to give credit to each turn. Some received more applause than others, but all took a sufficient number of "bends" to warrant the statement.

Things did not go off as smoothly as usual. The signs on the side of the proscenium arches were not working, and as the program was switched from the afternoon it was a bit confusing to those in the audience not familiar with the personnel of the artists. In a couple of the acts the lines were "fouled"—in one instance holding up the show for a couple of minutes. In the Eva Sherrill turn the dancing violinist, while stepping, displayed a lengthy rip in the seam of the seat of his trousers—and so on. It was just a series of minor mishaps which seemed to have come in a bunch.

Donald Sisters, a hefty pair of girls, neatly dressed, presented a number of lifts that would be considered good work if done by men. These included a single hand-to-hand stand, hand-to-single-foot stand, hand-to-hand and an "Arabesque" hand stand.

Maud Hart offers a novel singing act, "The Vocal Verdict," with special settings—a unique and well conceived idea for a lyrical act. She sings well, soaring to four octaves above high C with a fine cadence.

Harry and Emma Sharrock were in a happy mood doing impromptu kidding with their familiar "mind reading" act. Morris and Campbell had them going with Joe Morris' "nut" stuff, ably fed by Miss Campbell. It is a good vaudeville act that will fit nicely into any bill.

William Neubury and his girl dancing, assistants alone for his "singing" with his marvelous legs stepping. It is a fast-moving dancing revue spectacularly put on. All of his girls can dance and they look well. It is hot work for a warm night. They closed the first part.

"Topics of the Day" has a happy selection of witticisms this week. Eva Shirley, with Al Herb, a jazz dancer, and a jazz band of five, went so well she had to make a speech.

Harry Pea has the best act he has ever done in vaudeville. The comedy between him and Beatrice Currie is clever, which is materially enhanced by the sweet, ingenuous personality of the girl.

Morton Kramer, late of Kramer and Morton, with Jack Royle as straight man to feed his blackface non-conformities, sums up the act with his answer to a question propounded by Royle. "I—What are you talking about?" "What do you care as long as they laugh." Royle in a lower stage box was a well-known dealer in second-hand auto and the team saw fit to mention the auto man's name several times, making facetious references to his presence. This kind of kidding is old-fashioned and not generally favored in first-class two-a-day theaters.

Dainty Marie, with her artistically arranged aerial act, closed the show, going on at 11:45, but held the audience intact until she finished. *John*

RIVERSIDE.

The house Monday night looked the weakest in point of attendance thus far this summer. At the Riverside July generally finds better business than June. Next week Blodgett's Riviera will close down for the hot months which ought to add the Riverside attendance during that period.

Like the attendance the bill was light and of the revue type, generous to a degree in songs and though there was plenty of comedy present, the show was shy of talk. That came with the withdrawal of Mollie Fuller with her playlet, "Cousin Eleanor," and the substitution of James C. Morton and his family. There was little in the way of real success attained, but that may be blamed as much on attendance as anything else.

The first section stood out more strongly than that following intermission. The three Weber girls (New Act) made good part in the opening spot, and Nelson and Cremona took it along excellently in second place. They should be credited for a hit for they surely pleased. The men have chosen an excellent routine of popular numbers, and meet here now for the house.

Mr. Morton plus wife and maturing children took up the going on third. When last caught the son Alfred seemed to have a heavy cold and his father worked that for laughter because of the nasal character of the sputtering youth. Master Morton may still have the cold. His attempts with dancing stamp him as the original adored kid. Right now if looks like the act would largely develop around the older and younger Morton. With the country safe and sure as now.

The Morton turn delivered.

Handers and Miller disappointed in fourth spot. Their odd comedy drew considerable attention in the legitimate in the last two seasons. They were first called into "The Masked Model," which enjoyed a coast trip which was disastrous. But they were quickly cast in "The Pie," and for the second season were

SHOW REVIEWS

Friday, June 18, 1930

Started on tour in that attraction. Their last appearance was with the "Ziegfeld Girls" of 1928, the 9 o'clock show on the Amsterdam road, which closed a week ago and released them for vaudeville. Something was amiss with the routine Monday night. Handers and Millie are about the most skilled manipulators of derby hats on the stage. That feature is really the punch of their routine, their dancing being secondary, but for some reason there was very little work with the hats. It may have been that the men saved the best of that work for encore. In that case they figured wrongly, for an encore was not earned nor given. For some reason they were billed as "England's eccentric dancing pianists." No piano featured in the act.

Anatol Friedland, with his elegantly costumed "Music Land," was the headliner, and it closed intermission. Mr. Friedland begged off singing his latest composition the made too frequent reference to himself as a composer. "Thanks" and alluded that to Neil Mack, who sang it from the orchestra pit. So, as arranged, however, the set appeared to be in the routine. "Music Land" is fortunate in possessing Vera Velmar, one of the best of the new top dancers seen in vaudeville this season. Miss Velmar spins on one foot amazingly. Minnie Fitzgerald, Lucile Fields, and Marie Hall, also programmed, did well in their individual sets. The Friedland turn supplied the class of the performance. Its conclusion was lifted up with the sudden entrance of James C. Morton who tripped on with one of the girls. That not only brought laughter but applause. Then there was a bit in "One" by Morton and Friedland, but that related because they polled an old set.

Vern Hartore opened intermission merrily ("New Act"). Bert Judd succeeding the violinist started slowly but finished strongly. The English impersonator has a fine collection of frocks. The costumes have but one similarity, that being that all have buckles backs. Jimmy Lucas was allotted the next to closing spot. Over the course of his act there is nothing more touching than the songs he has written—"I Love My Wife," "Minnie Moshine," etc., and he is using those numbers in the turn now. Other changes since opening, are noted. Most important is the client system of the box plant, and without it the act hasn't the punch it then had. Mr. Lucas should develop a new plant which the managers will accept, for he needs that sort of thing. For a finish he is using "Hardwick" in Yiddish, singing it with Franco and explaining it. The set isn't bad. It is something along the lines of the Yiddish drama in White's "Mandala," but isn't a substitute for the plant.

A pearl of a posing act, "An Artistic Treat," closed the show. The turn is offered and posed by Margaret Stewart and Wm. Downing. A few people walked out when it started. The balance remained to give the turn more applause than won by that kind of act in the position this season. *Jules.*

COLONIAL.

The bill for this week at the Colonial went all to pieces Monday night. If it could be made into a good show just how that might be done did not make itself known that evening. A couple of substitutions could be charged against the bad effect, but as one of the substitutes was one of the bill's hits, and the other the second choice, that reason doesn't hold up. It was just a bad show, with the summer the best reason and a light house perhaps another.

The program opened with Alvin and Alvin, an athletic turn, and closed with Mang and Snyder, another athletic act. The first part was terrible, only relieved by Marie and Blake, a colored piano act with a singer. Both are males, with Lieutenant Blake, formerly of the Jimmy Durante Band, which recalls that the murderer of Jimmy Europe, with his hand at the time and the murder occurring in Boston about a year ago, when plotting guilty was sentenced to seven years. The Blake-Blake combination, with Jessie the singer and Blake the clogging pianist, stepped into the No. 2 spot after Hartley and Hartman had refused to take the position at the opening matinee. Jessie's singing, particularly the pathos-filled slow song and the energetic number she did with the band gave the men a high score that nothing else in the first part managed to touch. They had a hard spot, and getting away with it as well after the double opening act seemed to say they could have gone away down this program.

The third spot held a sketch "Midnight Matinee," by Edgar Alton Woolf and played by Dixie Morgan and Co. If Mr. Woolf adds this player called a comedy on the program, to Miss Morgan no big time material Miss Morgan is entitled to a refund.

Nestie Hurdie with Freddie Luk Courtney had to fight against the position and fairly expected Courtney seems to have taken a great deal away from his English straight man who had been Courtney thus handled his share very acceptably. Just why is not discernible unless Hurdie has new material that needs his attention more than his com-

pany's. At any rate, the turn is not better and for value remains about the same as it did, with less laughs.

Then "Vanity Fair" closed the first part. A production act, with the program saying, "Trotte Klarist presents her latest costume creations." But so many have been showing "Fashion creations" in vaudeville productions this season isn't it about time someone added entertainment to these clothes display. Ned Wayburn staged it, according to the program, and the program might add just what Wayburn did. The act doesn't tell that. With Bert Kalmar and Harry Ruby listed as the writers of the words and music, the reason why old musical stand-bys are employed for the dancing doesn't reveal itself unless it spoils the weakness of the turn as a whole and the necessity for sure fire. Bobby O'Neill, James Tempton and six girls are mentioned. It's a bit and number turn that means nothing at all. O'Neill is wasted. Tempton has a little to look after in the dancing way and the costuming doesn't look beyond the average of a turn of this character. "Vanity Fair" needs entertainment. Vaudeville is tired paying to see a clothes shop Clothes no longer make a freak act.

Opening the second part were Eddie and Eddie Conrad, setting for Patricia and Kelly, out of the bill through Tom Patricia having injured himself. The Conrads were the hit of the bill, although Jimmy Hussey with his "Move On" shinny-cop production act would have gotten that record if he had not held the stage for 36 minutes. Has to be a funny fellow with a funny idea in the art, but not for that long. Thirty minutes would have been plenty and even less, with a better finish. His slow going ending hurts the turn.

The bill ran so dead early the Tops' hardly got a ripple. *Rose.*

ALHAMBRA.

Better balanced in the second than in the first half, to show Monday night broke with a procession and acrobatic and smooth running movement that was quite attractive. Latin Show illustrated with the Rigolette Bros. and the other act, "Putting It Over," getting a share of the display, vie with each other to take a non-capacity audience and make them forget the hostility. On the squares around this Harlow house interest in the elections is already manifested, with snap-back cameras drawing their own kind of capacity audience.

Running close to the headliners were Gleason and Herroux, the Ward Sisters and Leslie, while Weston and Fields were not out of the crois de guerre class—but Miss Shaw was the banner hit.

Hartette broke the ice after the Krouskop flash, with little in the latter to be verdict, an exceptional. The stunts on the swinging horizontal bar, the rings and the wire dance with Hartette caused a hand in conclusion, and easily put the audience in the right frame of mind. In female costume he shakes a mean shimmy over a loose wire, and the makeup is quite deriving and would still be more so if he paid less attention to the blue under the eyelids and made it appear more natural. He had more than one in that audience guessing as to his true identity, which is a mark of ability in itself.

The desire spot was given to the Quince Four, well received, well applauded, and gave a "Bliss" as an encore. The Ward Sisters, governed as desirable as any one might possibly wish, fresh, picturesque, their dancing graceful; Herman Herroux, whose ability on the piano is a cross between the legitimate concert hall and the best in vaudeville piano playing, and more finished acrobatic dancing by Hart Leslie was the act considerable attention in third position.

Ponson and Fields held them with their repertoire, songs, and their highly acceptable "out stuff." Closing the first half next to intermission the Rigolette Brothers and the Ward Sisters walked away with honors. The yodelling song in the part of the upgrade to attaining the peculiar lift in the voice seemed to rasp and irritate before it melted itself into a finer tone. Interestingly does she do this with the voice and seems never to care whether it is recorded or not.

Passing over the usual Tops' of the day, which amounted to changing a number of songs, Billy Gleason broke proceedings for the second half. In the three songs his style is evident of Julian plus Carter plus Julian, and yet the impression was sustained to advantage with the audience. He whom as an encore he rendered his imitation along lines of a solo in the matrimonial game. The solo is excellent. "Putting It Over" opened to the usual sympathetic wave of feeling for the ex-wife now, and yet despite this they are consistently fair in not treating either to the fact that they are ex-wife men without anything else to offer. They do please and qualify as entertainers on the stage.

The Rigolettes, after the Ward act were only suited to a few walking out, but it was peculiar that those ready to take the air followed in their proper and instead bagged the rail watching. *Dick.*

BRIGHTON

The Brighton theatre is celebrating its 11th anniversary this week. Monday night the lower floor was sold out to the Henry J. Hesterberg 21st Assembly District Democratic Association. The theatre party of 500, made up of the members of the political club, gave the attendance a big boost. All of the boxes were filled for the first time on a Monday night this season. Despite the big lower floor attendance, however, the balcony showed five or six rows of empties. The Hesterbergs are a local organization with headquarters in the Flatbush section, and their presence gave the proceedings an intimate friendly sort of atmosphere.

It wasn't a regular vaudeville crowd, however, the bulk of the Hesterbergs showing a strong preference for the old rough and ready type of variety as exemplified by the Victor Moore "Change Your Act" classic, rather than the modernized revue style represented in this bill by Joseph Santley and Ivy Sawyer.

Of the eight acts Moore's old favorite, and George M. Hoerner's protest act captured major honors. Mr. Moore interpolated quite a few additional laughs by references to members of the club. Grace Carr is playing the part heretofore done by Elmer Littlefield, and handling it very well. "Change Your Act" closed the first half and held back the termination a couple of minutes through the extra revival.

Rosenay, next to closing, scored his best with the old army veterans. Other cleverly character bits were an aged rose, a half-witted boy suggestive of "Spikes" in "Oliver Twist," and an old actor type, with which Mr. Hoerner opens the act. The "wise cracking" school-boy type evidently a new one for Hoerner is rather suggestive of a similar character done by Oberstaedt and will be apt to invite comparisons which will not redound to Hoerner's credit. The Hoerner turn went very well, the applause at the finish being strong enough for a standing ovation.

Santley and Sawyer, opening the second half, found the going very quiet until the "bridal" bit began. Most of the material preceding, including references to Greenwich Village and current Broadway show phenomena, seemed to be over the heads of the Hesterbergs, who began to the majority dominated the applause. The "Maytime" number, sung by Eddie Hand in the sauna, was pitched about two keys too high. Miss Hand's efforts to reach the top notes being noticeably faltered. The "Chi-Chi-Chow" number, with Dorothy Channing dancing, and "Some Pretty Day," a duet by Mr. Santley and Miss Sawyer, got the most aside from the "bridal" finish. It's tough on the Flatbush matrons, but they need to be educated up to an act like the Santley-Sawyer turn. That was evident Monday night.

The Wilson-Aubrey Trio opened it's a knock-about triple banjo-barrel combination, with the three men using the old-fashioned eccentric facial make-up in vogue a generation ago. The acrobatics are full of pep, and the comedy was just made to order for Monday night's provincial. A travesty wrestling bout with the trio doing a bunch of ancient burlesque tricks caught a gale of laughs and applause.

Lohmann hammered out another hit, No. 2, with a nicely varied routine on the typewriter. Beginning with a short "classical" introduction, Lohmann stuck to jazz and raggy melodies with one exception for the rest of the turn. The exception was the solo from "Lulu," played without the orchestra and with the mariachi effect. A plant in an upper box introduced a bullet for heavy returns at the conclusion of Lohmann's specialty. The song plugging was very obvious and seemed an unnecessary thing in the turn.

Powers and Wallace got little for the first 10 minutes of their talk, but finally woke 'em up with the "Georgia Wedding" bit. For this they used "Love You in the Same Old Way," a song of 1900. This has just become popular in Flatbush judging by the way it was received.

The act faded totally. Stanley and Duran, fourth, started their way into a comfortable bit with their double entendre skipping. Owing to a lack of variety in the routine, however, the act closed a bit cold.

Lewis and Lee (New Act) closed. *Bill.*

AMERICAN.

The last had its heat on the schedule on the American on Wednesday evening, as it probably did elsewhere. The audience, however, was appreciative and applauded most of the acts with considerable fervor.

P. George, an excellent all-around entertainer, opened with his special setting to indicate the interior of a kitchen, he acted as chef. After a short opening song he presented a number of nutcrackers from cleverly constructed structures of food in the advanced kitchen and piano and instruments, using up to date popular melodies, with a number of mechanical props being worked from the rear. Act is served

Lloyd and McArdle, mixed couple, have a singing and dancing routine, with crooning, jazz vocalizing and eccentric stepping. Harmoni Troup, three men and two women, do an excellent acrobatic turn, four of them straight, one man a funny make-up. They work principally on three-foot gimbals, doing two-highs, the best trick being a single hand-to-hand on revolving globe. Lester and Mayo (New Act).

Gypsy Singers, a mixed quartet, with their own drop, closed the first half. Attired in gypsy costumes and with a drop representing a gypsy camp, they vocalize, harmonizing effectively, rendering solos, duets and quartet numbers in English and Italian, closing with a fast medley. They have trained voices.

Mooney and Capman (New Act)

opened after intermission, followed by Jean Gordon Players (New Act).

Al Hawthorn and John Cook,

next to closing, cleaned up in good shape with their "hot" ditties, ripples, bounces dancing and comedy instrumentalizing.

They are using the tricks employed by Duffy and Ingalls—that of bringing out different instruments to secure unlimited results. Al Hawthorn was Ingalls' partner some years ago. Richard Wally (New Act).

JEFFERSON.

Even the heavy advance billing of the De Mille feature, "Why Change Your Wife?" didn't draw any great clusters of a crowd Monday. The empty seats in the orchestra were not so few we're they far between, particularly in the rear. But at that one can't expect a capacity attendance in June. The feature ran an hour and a half. Steven acts comprised the first half of the vaudeville bill. A "pluggers" team was also there.

The Fred Fisher plug boys, billed as Fisher and Fisher, rendered that same factory's four latest heart-throb ballads in lackadaisical fashion. An attempt at nightingales with the concluding "lucky" comedy using squared matters.

Allen and Shaw (New Act) were

No. 2 and the first regular turn. They too had tough climbing down.

Most of the material preceding, including references to Greenwich Village and current Broadway show phenomena, seemed to be over the heads of the Hesterbergs, who began to the majority dominated the applause. The "Maytime" number, sung by Eddie Hand in the sauna, was pitched about two keys too high. Miss Hand's efforts to reach the top notes being noticeably faltered.

The "Chi-Chi-Chow" number, with Dorothy Channing dancing, and "Some Pretty Day," a duet by Mr. Santley and Miss Sawyer, got the most aside from the "bridal" finish.

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Lewis and Lee (New Act) closed. *Bill.*

23D STREET.

Just a fair small time show of acts on the first half, the rest of the bill evidently having been held down to make up for the price of the feature picture, "Why Change Your Wife." The audience evidently was attracted by the picture for as soon as the film was over, the house cleared on the upper show, and for the late show everyone remained after the vaudeville was ended.

The weather Tuesday night was too warm to be conducive to theatre-going, but the house was completely filled, although there wasn't the usual line of standing at the rear.

Opening the vaudeville section Johnny Clark and Co. gave the 23rd Street a thrill with high table stuff, putting a number of laughs on the track that Clark does throughout the act. The girl did not get across her speech, making it difficult for the audience to understand her rapid talk. Not that this matters for the talk is naturally incidental to the tumbling by Clark. Low and Paul Murdoch held the second spot and were one of the real hits.

The four other acts were all to the New Act line as far as reviews are concerned. They were Albert Perry and Co., Miss De Havilland and Wallace, and The Harlan

OFFER BY ENGLISH TO PRES. WILSON

Huge Sum if He Will Star in League Film.

Retrograde excitement in political circles is bound to follow publication herewith of the news that Charles Frederick Higham, member of Parliament, and closely allied with the British government, has capped his activities here by making a stupendous financial offer to President Wilson to star in a "League of Nations" propaganda film to be hacked by English capital. Interference by Viscount Grey and others in the American political fight over what the President brought back from Paris raised the feeling in Washington last winter to fever heat and this new activity on the part of British propaganda officials is bound to have important reactions.

In addition to sending the President a telegram in which he implored him to "write his own ticket" so far as recompence and other details connected with a picture to be called "The League of Nations" is concerned, Higham is understood to have been in Washington consulting with officials there and bringing pressure to bear from every angle to achieve his purpose.

Officially he is managing director of the London Alliance Film Corporation of England. Unofficially he is understood to have been concerned here with arranging the details of the immense picture propaganda scheme recently declared by the British government to be part of its general publicity policy.

In addition to this mission, he is reported to have negotiated a deal with First National to release through that organization. His own concern is capitalized for \$5,000,000.

In his negotiations with the Chief Executive of the United States it was stated that when Wilson's term expires the English company stands ready to make a series of pictures giving his ideas on the League of Nations, so that it will be understood in the furthermost points of the world.

Before departing this Member of Parliament is said to have rebuked the American producers for not grasping at the chance of putting Wilson's thought on the League of Nations with the profusion that the cinema can handle the subject.

His telegram to Wilson has been quoted to contain in effect the following:— "Europe realizes that the action of the Senate on the League of Nations leaves you the lone champion of the idea of a world peace. Since it is expected that your term expires you will devote your energies to the furtherance of this ideal. I respectfully prefer to you the faculty of civilization's most graphic medium of expression, the universal language of all nations, namely—the Motion Picture Screen. I offer you the producing facilities of the largest concern in Europe with the option of a remunerative contract for a period of years and the assurance your position will be maintained in every respect."

DE HAVENS WITH KANE.

Take Over Their Productions for First National Releases.

Mr. and Mrs. Carter De Haven effected a tie-up this week with the Arthur E. Kane Pictures Corporation. The comedians benefit will be affiliated with Mr. Kane, who will handle their business with the First National, through which their productions are to be released, and who will supervise all the Western interests of the stars.

While in New York last month Mr. De Haven made the preliminary arrangements for the Kane company to take over the business affairs of the star and his wife in the forthcoming First National productions. Negotiations were completed this week from Los Angeles, where the pair are about to commence work on their first offering.

Under the new arrangement the De Havens will appear in big volume, adapted from well known Broadway comedy successes.

Louis Gandy on Press Staff.

Louis Gandy, who led to the staff of the N. Y. "Call" in resigning to become associated in the publishing department of the Keiths, Keiths and Criterion theatres as an aide to the general manager.

Gandy has been one of the leading men on the "Colleges" staff.

BILLS NEXT WEEK (JUNE 21)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are presented from.
The meaning in which these bills are printed does not denote the relative importance of acts nor their program positions.
Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

R. P. KEITH

Palace Theatre Building, New York City

NEW YORK CITY

Keith's Palace
Buddy Rogers Rev
Lester Shaw
Harry Foster Co
Diamond & Gertie
Moss & Fyne
Frances Kennedy
Verde & Perry
The Vandelles (One to 800)
Keith's Alabamians
Reynolds 2
Price & Rogers
Hugh Herbert Co
Harry Rose
Allen Rogers
Pearce & Lewis
Jimmy Lewis & Lewis
Tuncore Bros
Keith's Colonial
B. & L. Walton
Madie Davis Co
F. Richardson Co
Jack & Bergman
Frank & Bergman
Pete Edwards Co
Victor Morris Co
The Brooks

Keith's Riverside
Willie Nelson & Bro
Steve & Eddie
Gwen Hall Co
Harry Duff
Eva Sherry Co
Fritz Schell
Russell & Parker
Anne Chandler
Brooks' Models
Keith's Royal
Drappe & Drapre
Dave Roth
Reinhart & Myers
Rev
C. & M. Decker
John Chase Co
Betty Bond
Rosney, Best Rev
Davis & Peete
Keith's Blue St.
Wilson, Avery 3
Furze Kinnaird Co
Robert Bramble Co
Robert Wimbrough
Coch & Cody
Moran & West
Keith's Red
G. H. G. 20
Madie Davis Co
Wallace Davis
George Davis
H. C. Davis
E. & D. Davis
Fritz Schell
Pete Edwards
John Deane
Norman Tolma

CHATTANOOGA

Mobile
(Chicago split)
1st half
Madie Davis & B
Sophie Kramer
Victor Davis Co
"The Best of 1929" (One to 800)
Keith's Orpheum
Nathan Ross
Johnny Small & Co
Pauline Lord Co
Elizabeth Murray
A. Friedman Co
Duke Boys
Harry Hoffman Co
Spina Clark
Beaure & Great
Keith's Grand
2d half (17-20)
Lillian's Dogs
Jim Huberty
D. Shermaker Co
Marie & Malvy
Johnny Clark Co
1st half (21-23)
Pollard
Harry Park
Others to 800
2d half (24-27)
Mark Ward
Nat Nease Jr Co
E. J. Connally
Debbie & Beatty
Harry Watson Co
"Act Natural" (One to 800)
CINCINNATI

Keith's Palace
Hathorne & R
Premiere Blues & R
Old Jack George
"Love Note"
Perry
(Others to 800)

MONTGOMERY

Grand
Kurtell
G. & M. Stanley
William Wimberly
M. & Clark
Peggy Brown Co
2d half

CLEVELAND

Hippodrome
Prosper & March
Frank Ward
Nat Nease Jr Co
E. J. Connally
Debbie & Beatty
Harry Watson Co
"Act Natural" (One to 800)

MONTRÉAL

Princess
Ruth Clifford
Lave Pergens
Cartier & Bellon
Arnold & Landis
Alice Brooks Co
Laur & Morris
Four Aces
Others to 800

ATLANTA

Columbia
(Chicago split)
1st half
Perry Thurber
Watkins & Williams
Maryland Singers
Joe Deane

ST. LOUIS

Keith's
Prud'homme
2d half (17-20)
Pollard
Daniels & Wallers
Marion & McRae
(Others to 800)
1st half (21-23)
Martha Poyer
Marie & McRae
M. & Clark
Bobbi Chappell
Others to 800

ALLEGHENY, PA.

Orpheum
Anger & Parker
Ed & Little Ford
Others to 800
2d half
Chapin & Street
Robert Clinton
Others to 800

ALTOONA, PA.

Orpheum
Festival Girls
Wilson & Wilson
(Others to 800)
2d half
J. H. O'Donnell
Tip Top Four
Others to 800

ATLANTA, GA.

Lyric
(Birmingham split)
1st half
Wilson & Ross
Patterson & Nash
"Flirtation"
Tommy & Birds
(Others to 800)

HARRISONBURG, VA.

Major
J. H. O'Donnell
McDevitt Kelly & Co
Margaret Ford
(Two to 800)
2d half
Web-Lot-No
Anger & Parker
R. & L. Ford
(Two to 800)

NASHVILLE

Princess
(Chicago split)
1st half
Festival Girls
Wilson & Wilson
Louie Bristo
Bernard & Eddie
Wm. Sherry Co

JACKSONVILLE, FLA.

Arcade
(Birmingham split)
1st half
Merle & Morris
Fitzgerald & Johnson
Louie Bristo
Bernard & Eddie
Wm. Sherry Co

ATLANTA, GA.

Grand
(Montgomery split)
1st half
Graham's Motel
Lippard & Johnson
Louie Bristo
Aerial Silverlakes
(One to 800)

JERSEY CITY, N. J.

R. P. Keith's
2d half (17-20)
St. Nicholas
Pete Deane
(Others to 800)

BALTIMORE

Maryland
Walter J.
Transcend Me
Louise Hughes
Louie Wallace
Louie Bristo
Josephine Hastings
Louie Bristo
Louie & Eddie

CHARLESTON

Victory
(Chicago split)
1st half
Louie White Co
Louise & Eddie
Louie Bristo
Louie & Eddie

BOSTON

R. P. Keith's
Janice Ross
Louise & Eddie
Louie Taylor Co
Louie Bristo
Louie & Eddie
Louie Bristo
Louie & Eddie

KNOXVILLE

Diamond
(Chicago split)
1st half
Louie White Co
Louise & Eddie
Louie Bristo
Louie & Eddie

LAWVILLE

National
(Chicago split)
1st half
Louie White Co
Louise & Eddie
Louie Bristo
Louie & Eddie

CHARLESTON

Victory
(Chicago split)
1st half
Louie White Co
Louise & Eddie
Louie Bristo
Louie & Eddie

CHARLOTTE

Academy
Louise & Eddie
Louie Deane
Louise & Eddie
Louie Bristo
Louie & Eddie

NEW ORLEANS

Olympic
Louise & Eddie
Louise & Eddie
Louise & Eddie
Louise & Eddie

NEWPORT NEWS

Academy
(Chicago split)
1st half
Louise & Eddie
Louise & Eddie
Louise & Eddie

SOPHIA

Academy
(Chicago split)
1st half
Louise & Eddie
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Louise & Eddie

OTTAWA

Domestic
Louise & Eddie
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Louise & Eddie

BOSTON, MASS.

Standard
Louise & Eddie
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HALIFAX, N. S.

Standard
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SALEM, MASS.

Empire
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HALIFAX, N. S.

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ABE I. FEINBERG

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Suite 505 — Bryant 2804
A new play or for distribution rights.

BOSTON
Corydon
Carrie & Eddie
Charlotte Worth
Fern & Marie
Lochley & Harris
Wally Bruce
(One to 800)
34 half
Brooks' Dogs
DeWitt & Robinson
Cards & Neil
Jimmy Lyons
LaTouche Co
(One to 800)

LOS ANGELES
Hippodrome
Ardell Broos
Frank & Alice Warner
Sheppard & Dunn
Homer Lind Co
20th Century 4
Nobis
34 half
Gordon & Gordon
Harris & Webster
Hollis & Goss
Monford & Stanley
4 Burghers

MEMPHIS
Empress
Musical Christians
Willard & Jones
Howard & Harvey
Andrew Mack
The Marquette
34 half
Harper & Blanks
Baldwin Blair Co

HAMILTON, CAN.
King Street
Mike Bertha
Goss & Bennett
Alf Rippey
Moore & Phillips
"On Mandate Day"
HOBOKEN, N. J.
Lyric
Wood & Ward
Greeneley & Drayton
2 Vacants
(Two to 800)
34 half
LaRosa & Adams
Wyler & Fonda
Memory & Capone
Harris & Preston

HOUSTON, TEX.
Palace
Max Torke's Dogs
Redros
Harry Keene Co
Coffman & Carroll
Folley Hall & Bro
34 half
Ralph Bernard J
Cafaro
Telephone Tangle
Gardner & Parker
Morgan & Irvin

INDIANAPOLIS
Empress
(21-22)
Ethel Mae Barker
Emmett & Moore
G & Gordon Co
Wise & Choi
I Bell Boys

KANSAS CITY, OKLA.
Liberty
Louis Lee
Harry Cason
Linda Shaw Co
Page & White
4 Seven Girls
34 half
Lawrence Brown & T
"Street Urchin"
Jacobs & Chapman
Mama & Guyone
1 Arkansas

MINNEAPOLIS
Palace
Dorothy & Fletcher
Rice & Francis
Wm O'Clare Girls
Friend & Dowling
Theodore

SPRINGFIELD, MASS.
Broadway
El Vera Sisters
Kingsbury & M
"A Kid" 7 & M Hughes

E. HEMMENDINGER, Inc.
PLATINUM JEWELRY
REDEMPTION RESELLING
Tel. 671-5000, 40-3000 St., New York City

VICTORIA, B. C.
Panoptique
Minnie Japs
Louise Gilbert Co
Fred Webster Co
Jan Hobson Co
Pearson Newby & P
Gaudet's Toy Shop

WALLA WALLA, WASH.
Panoptique

(None till 8:30)

No Vacant

24-25

Dorothy & Clinton

Rosie Valdez

Arthur DeVos Co

Adonis & Dog

Russell & Murray

Alfred Manning

U'Diva

WINNIPEG
Panoptique

Kreween Rose

David & Shirley

Jim Reynolds

Harold & Marion

"Little Cafe"

WINDSOR, DOUGLASS, CLERMONT, TEX.
Tele

(21-22)

Aerial Paths

"Pier of the

Lorrey Girls

Red McKittrick

The Great Loops

DALLAS, TEX.
Admirer

"Art Decoletage"

May Ann

Alie Standell Co

Ches' Chast

The Wizard

SAN ANTONIO, TEX.
Admirer

"Art Decoletage"

May Ann

Alie Standell Co

Ches' Chast

The Wizard

OKLAHOMA CITY
Panoptique

Harvey Hall & K

Hope Stevens

Landis Hamble

Mark Kirk 3

Kempere Comedy 4

Montgomery Troupe

PORTLAND, ORE.
Panoptique

Model Harper Co

Wishell & Grove

Lieber & Sterling

"Thunder Mill"

Broadway Bremen

SEASIDE, CALIFORNIA
Panoptique

(21-22)

None till play

Revolutions 24-25

Hot & Gray

Landis Hamble

Mark Kirk 3

Montgomery Troupe

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

HOUSTON, TEX.
Majestic

Doris & Bennett

Cunningham & Trott

Georgia Campbell

Co

Groce & Albert

"Piggy's Babes"

Wilson & Lorree

Orville Stinson

MURKIN, OKLA.
Majestic

Thomas J.

Brinley & Shirley

Brundage & Tamm

Brum & Brum

Chris & Billie

PINE BLUFF, ARK.
Majestic

Jeanette Novel 8

Alexandria

Brake & Park

Brum & Brum

Chris & Shirley

Chris & Billie

LEW M. GOLDBERG AGENCY

305 Woods Theatre Bldg., Chicago

CAN ALWAYS ARRANGE ROUTE FOR ACTS.

LEW M. GOLDBERG

Chicago 3000

MARSHAL LAW

Jameson

Levitt

McGinnis

ADVICE TO ARTISTS

PLEASE READ YOUR CONTRACT BEFORE SIGNING IT

ON EVERY CONTRACT that is issued through the B. F. KEITH VAUDEVILLE EXCHANGE, in large type, is the following:

SPECIAL NOTICE.—No statement or promise by the manager, or its representative, or the artist or his representative, concerning the artist's position on the bill, dressing room, advertising, or any other thing whatsoever, shall be binding on the artist or the manager, unless clearly endorsed in writing on the face of this contract.

Much confusion has existed in the past by booking managers and artists' representatives making statements as to the position of the artist on the bill, and other conditions which were not given consideration by the House Manager when the artist arrived at the theatre, as the contract which the artist had received did not have any such understanding written therein and the manager had received no such advice.

To avoid complications

PLEASE READ YOUR CONTRACT BEFORE SIGNING IT

and have all conditions stated therein, as per above; notice; otherwise, artists will provoke a controversy with the House Manager, who has no alternative than to live strictly up to the terms of the contract which he has received from the Booking Office, as no promises from booking managers or artists' representatives will be accepted.

Any misunderstanding must be inserted in the contract.

E. F. ALBEE

IN LONDON.

London, May 30.

The hot weather is here with a vengeance and although every theatre, music hall and cinema will be packed by prospiring multitudes, the usual summer slump is near at hand and soon those shows which have up to now managed to hang on by the skin of their teeth will begin to feel a painful draught. This usually continues until August Bank Holiday on which day all the touring companies used to start on the road.

Mario Lohr's revival at the Globe of Sidney Grundy's "A Marriage of Convenience" is a personal success for the actress-manager. The style of the play is strained and the swords the men carry were never meant to be drawn, yet they slice very prettily through the comedy, and will doubtless help the popular actress to keep the "house full" boards up for some time. Sidney Grundy wrote the play 25 years ago, since when it has been hacked up by every type of manager, good, bad and indifferent.

Pieding that "The Little Visitors" had not the drawing powers she thought, a fact doubtless due to the "freak" pieces transference to that wretched theatrical death trap, the Kingsway, Edith Goodal revived that strong "freak" drama "Within the Law" (also) at the Kingsway, May 19. Miss Goodal again appears as the heroine and gives a perform-

ance of fine dramatic power. The rest of the cast is not wonderful, but Clifton Aldens gives a fine performance of the detective.

Great secrecy attaches to the production by Daisy Markham of "The Mystery of the Yellow Room" at the St. James. Critics have even been issued slips forbidding them not to give away the denouement in their stories. What will probably be of great interest will be to see how the aristocratic St. James takes to melodrama of the most weird and gaudy order.

A strong company is headed by Franklyn Hyatt (who has not been on the St. James' stage since he made his debut there as a super some years ago), and Rybill Thorne, now acknowledged to be by far our finest genuine tragic actress.

Bromley Challenger is to tempt fortune and fate once more at the Scala. The vehicle will be a romantic play of the days of blighted

heaths, gibbets, highwaymen, gallants and fair ladies. The title is "The Yellow Carpet," and the drama is written by Bromley Challenger and Wilfred Stephen. The cast includes Norman Partridge and Dorothy Hanson, a South African actress. This time the management is doubly handicapped.

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Long Beach Daily
Telegram.

May 25th, 1920.

The headliner on the vaudeville part of the program was Charlie Althoff, a familiar figure on the vaudeville stage. Mr. Althoff is a master of his work and his squeaky voice, clumsy actions and his comically violin playing as well as some very clever violin work at the finish of his act made him a wonderful hit.

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panies (G. R. R. being also responsible for a vast journalistic "battle," many dramas, novels, short stories and a fair number), are said to have just completed a new play "Yellow Jade."

George Graves will shortly return to the West End as leading comedian in a new comic opera which Ernest Reiss has in active preparation. Negotiations are also pending for the inclusion in the cast of a popular American revue actress.

Owing to the strain on Jose Canale's voice extra matinées of "The Southern Maid" at Daly's have been abandoned. Meanwhile the new show is more than fulfilling its first night's promise.

Randie Ayrton, who will shortly sail for America to play the lead in David Belasco's production of Edward Knoblauch's "One" is an actor who has been through the mill and having arrived at the coveted position of a West End "leading man," who is always in demand, is still the same Randie Ayrton to his old comrades. A remarkable phenomenon for this country.

Tell another edition of the Andre Charlot "Dion Pie" is promised. For this many old favorites will return and several new scenes are being written in.

When the Drury Lane opens in June, after the Pavlova season, with Robert Helpmann's "Garden of Allah" the cast will be among the smallest, indeed the smallest, within memory, ever seen on the historic boards. It contains nine characters and three will be played by Geoffrey Tozer, Basil Gott, Cyril Fletcher, Roland Holloway, Dennis Warren, Arthur Lewis, Gordon Barker, Pepita Reddick and Madge Titheradge.

The new version of "Whirligig" is a big success for all concerned. Mme. Gay is unfortunately absent, but Charles Withers still remains the king with a elaborated version of "Por Fifty's Rule," while VI Lorraine and Billy Merson had a reception which must have gladdened their hearts. They inter-

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ture a burlesque of the Brady play which is doing big business at the Oxford entitled "The Man Who Caught Her Bark," also a burlesque of Eugene's "Madame Butterfly" in which they are not quite so successful. Billy Leonard, Jack Morrison, Anita Khan, Daisy Leon and Dorna Leigh continue their good and consistent work.

IN PARIS

(Continued from Page 10)

After her visit to America Miss Vera Bergere will probably be seen in Paris in Roseland's "L'Aiglon." When Miss Rimsky joins the Comédie Française troupe she will take with her the rights of the late poet's "La Hamattaine," while Herz and Coquelin have the intention of creating at the Porte St-Martin next season the last drama left by Edmond Rostand, which is a version of "Don Juan."

Berge de Thagheley's Russian ballet, prior to quitting Paris early in June, created another new work, "Autre Feminine" by Chiarro, which was received with applause by an elegant crowd at the Opera, the half of which did not understand what they were applauding. It is partly ballet, partly opera which will truthfully appeal to the few.

Lugne Pou presented at the Musée de l'Œuvre Henri Jacob's three act drama "The Master Builder" (in French, Nolens le Constructeur) last week his wife Rosalie Despres appearing as Hilde Wangé. The effort pleased the literary folk though mounted in the most elementary manner.

The Federation of Musical Artists, comprising about 1,500 members, propose the creation of an

organization for supplying entertainments at public fairs. The idea emanates from Jules Prinet. A municipality wishing to offer a musical program, for instance, can obtain full satisfaction by applying for the services of this new association. Shows from \$100 upwards will be provided from the ranks of artists who have served during the war and now consolidated into a federation.

Anne Raucourt (nowhere), former actress of the Odéon, died at the age of 87 years, in Paris. She was sister of the late actor Baron, of the Variétés, who died recently; aunt of Baron Sir, now playing the Théâtre Royal, and Germaine Baron of the Théâtre Bérard VII.

André Marley, a popular French comedian, who had to withdraw recently on account of illness from "Hélène du Far West," now running at the Apollo, Paris, died here.

It is rumored in the local press that the Mogador Palace, built by the Alfred Butt group, now giving pictures under the direction of R. Rothkoberg acting for Jay Gould, will become a lyrical house next season, being a sort of branch of the Opéra Comique. The financial question, however, is not yet settled.

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on, Italy, last week for a tour in Brazil, Argentina and Uruguay, putting on the "Principe di Edipo" for Rio de Janeiro, where they will be met by a chorus and a Russian ballet company from Buenos Aires.

The Trianon terminates its lyrical season May 31, and comedy will be offered here by a summer management, until Oct. 1, when Louis Masson will resume classical operetta. "Tir au Pince," from the Dujardin is now being presented here.

Adrienne Rothkoff, impresario of Buenos Aires, is organizing a troupe recruited from the Odéon

for a tour through South America with a repertoire of French plays. Henri Desfontaines and Jeanne Granchi will head the company with Lucien Wazan in charge of the Musical department.

Miss Mignon Novak, daughter of Emma Novak, the contralto, is now in Paris to take her debut in the operatic world.

A French comedy troupe, headed by Félix Huguenet, will shortly leave for South America. With the company are Mesdemoiselles Monique Girard, A. Boera, R. Duflos, Marisa Coulombe (Miss Huguenet), M. M. Vera Vergara, Ernest Perrin, C. Du-

Vernay, Herbert Dalix, de Pramont, Bizard, Mahieu, Detot, Laroche, Rousseau, with René Doreigne as administrator, who sail from Bordeaux for Santiago de Chile June 8. Huguenet is due back in Paris early in November to create a role at the Théâtre des Variétés before appearing at the Vaudeville, where he is also engaged.

The Knights of Columbus will open a new Paris club house in the former mansion of Marquis de Gabrion, 60 Avenue Hoche, with Commissioner Horn in charge, where all Americans visiting this city will be welcome.

André Meur, the agent, is taking the Montmartre cabaret La Lane Rousse, for two months during the present summer, and will give short plays. Irene Maquet has re-inaugurated the al fresco theatre of Pre Catelan, Bois de Boulogne, and he proposes to give, in July, a piece in verse by Raymond Gestet. Edmond Rose will again take the Capucines this year for the summer months.

P. La Flèche, the revue writer, has assumed direction for the summer of La Potinière, and will present a fantastical comedy "Kitty" by himself, with Henri Jullien and Marchal as principals.

Arnold Foydor, playwright, actor, journalist, recently died. He was born in Paris in 1869.

The remains of the late Adelina Patti have been transferred from Craig-y-Nos, Wales, to Paris for interment. The famous singer expressed a wish in her will that her body should be buried in Paris.

The local press now carries the report of Madame Sarah Bernhardt's tour in the United States of several weeks, after her summer rest at her home on the little island, Belle Isle, off the coast of Brittany.

Rehearsals of "Le Cri du Coeur" ("Wish of the Heart"), by H. de Gorse and P. Véber, the new three-act comedy for the Ambigu, have commenced with Mmes. Germaine Risse, Colliney, de Normand, Mm. Jean Worms, Louvigny, Retourné Fabre and Marloy in the cast.

The decision of the Senate relative to the war tax on entertainments is apparently not final, for the vexed question will again be brought forward in the near future. The Senate now proposes to raise the tax for theatres to 10 per cent like the music halls, formerly taxed and now raised to 15 per cent, and to give a tiny relief to the movies. It is possible the Senate may therefore send the proposition back to the Chamber of Deputies for revision a second time.

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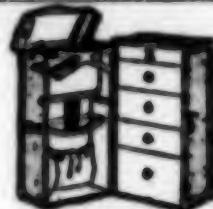
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CIGARETTES

this half-lascivious, half-quintessential drooping smile of his some stems times per production without varying the facial play to any great extent. It is bound to create comment among observant fans.

With the story and direction accorded Mr. O'Brien, it seems as if any other good-looking male of more modest rank in the profession could just as well have assumed the leading role. "The Figurehead" is chapterful of plot, and it is John Lynch's story that carries it, not forgetting to mention Robert Ellis' sterling direction. The star just happens through the picture, doing very little to distinguish himself. His attempt at a Ratcliff mix-up in a cabaret scene was quite crude and may have been a fault of direction. The way those two men sparred off approached a burlesque on a battle. But that's the sole criticism of the direction—if Ellis be at fault.

A man meeting areas with the ensuing mix-up with the police and the entry of two mounted cops into the ball itself was gripping and showed the director's hand in handling that mob of extras. It looked expensive if anything.

The story briefly introduces Harry Dow, a wealthy older who is picked by the Republican boss as the nominee for mayor of the town to oppose the Democratic candidate.

James Durfee (realistically played by Joseph Gerard), the "Trained" result being Durfee be elected more a Republican mayor was elected at the last election. Dow, however, unaware of the fact he was chosen simply as a "dummy" nominee, goes into it with heart and soul, wins innumerable supporters to the extent the Democratic candidate is scared he would lose out if things came to a head and requests the cravat dilettante to resign the nomination on the ill-health plea and permit a less winning candidate replace him. Our hero refuses, and the upshot is that he is elected despite an attempt to blemish the character of his betrothed (Anna Q. Nilsson) by means of another frame-up, which Dow skilfully circumvents, this attack on the hero's sweetheart being for the purpose of forcing his resignation under threat of exposure of the alleged indiscretion in the Democratic candidate's political organ, "The Leader."

The support leaves nothing to be desired and the production should do excellently on any program.

Philip Reed has been signed by the Metro to direct. He has just finished with Universal. His first story will be "Are All Men Alike?" from the Arthur Stringer story, "The Waffle Iron."

NOTICE — AMY V. COX

Formerly located in Little Rock, Ark., has moved to the PLATINUM BUILDING, Atlanta, Ga. and is now associated with JESSE HARRISON DERO and the VERNON HARRISON MANAGEMENT CO. LTD., handling the largest theatrical company in the business of creating and general attractions, picture shows, hotel entertainments, where she will be glad to hear from all friends.

The Greatest of All "Mary" Songs

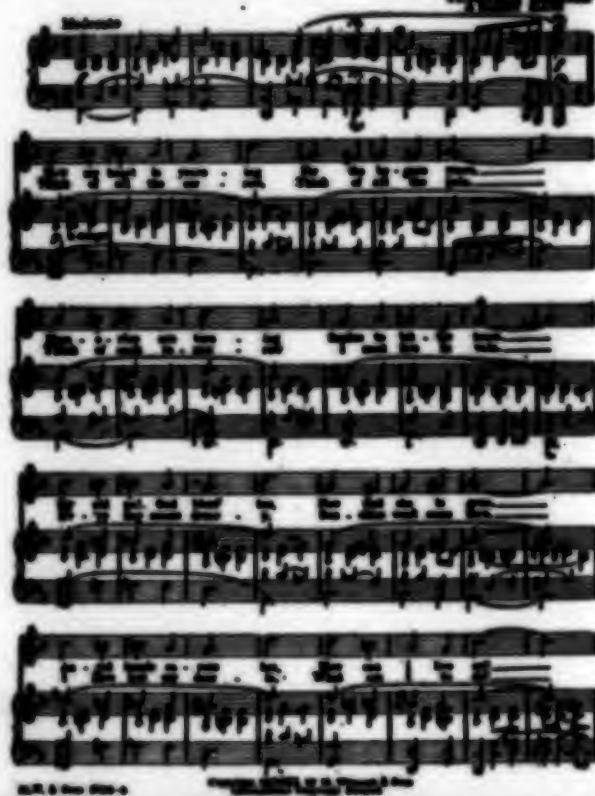
WHO'LL TAKE the PLACE of MARY

BY ALFRED COOPER - MUSIC BY VICTOR RAY

A Ballad, That When Sung, Just Twines Itself Around the Heart Strings of Your Audience

Beautiful—Either as Solo, Duet, Trio or Quartette

Who'll Take The Place Of Mary?



Who'll Take The Place Of Mary?



Printed from original copies and orchestrated.

Take advantage of the low cost of this music.

M. WITMARK & SONS



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IN
EUROPE**

Double to advertise in VARIETY and advertising copy direct to VARIETY, New York, and deposit the amount in payment for it to VARIETY's credit at the

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For information in exchange, the Pall Mall will forward details for VARIETY or the preceding issue.

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done. Mainly and Titania, Stepper Kennedy and Reeves.

LYRIC—Film, "A. B. C. of Love," Mystic Jasper, Three Friends, Alfredo, Marion Munson, Morrison, Ross and Williams.

STRAND—Film, "Back to God's Country."

FAMILY—Bill Husbands and Calico Wives."

Canisius College will present the "Tuition Play" next month in celebration of its golden jubilee. The performance, under the direction of Eric Snowden, will require 300 persons and will be given for fifty nights during the summer.

CLEVELAND.

By J. Wilson Roy.

OPERA HOUSE—McLaughlin Stock in "The Very Idea."

PROSPECT—Hall Players in "At 8.5." Next week, "Teased."

KRITIK—Vaudville.

LOWE'S LIBERTY—Vaudville, MILLES—"League of Nations," J. C. Lewis Co., George and Perry Ray, Rhoda and Crompton, "The Golden Bird," pictures.

PRISCILLA—Bob Shin Co., Mervil Prince Girls, Newland and Will, Fader and Head, Cy and Cy, Height and La Valle, pictures.

GRAND—Snyder and Moline, Brady and Mahoney, Alice's Jewels, Harry Coleman, Kettles Bally, and pictures.

LUNA PARK—Tommy Thomas, Bob and Dolly Chisholm, Kathryn Murray, and Jim Ward, Joe and Pearl Mattes, Eddie McKay, and Clyde Hart.

STILLMAN—All week, film, "Miss Hobbs."

EUCLED—Second week, "The Sea Wolf."

METROPOLITAN and **STRAND**—All week, "A Double Dyed Deliver."

ORPHEUM—All week, "The Forbidden Trail."

GAJETT—All week, "Ham Hong Jim."

ALHAMBRA and **MALL**—A Fool and His Money."

STANDARD—All week, "The Honey Bee."

KNICKERBOCKER—The Love Report."

RIALTO—Don't Ever Marry."

SAVOT—Why Change Your Wife?"

Pictures of the Willard-Dempsey bout at the Empire this week.

The picture "shot" during Tom Neugent's visit here is being shown at the Stillman this week.

Although summer prices are in vogue at Keith's, mid-season bills are being offered, and audiences are up to the standard. For comfort and convenience to his patrons, Jack Royal puts on the finishing touch.

The ice rink is back at the Hotel Weston, and some skating stars are putting over a good show.

Antoinette Roche is the latest

Madison and Dearborn Streets

addition to Robert McLaughlin's stock at the Opera House. She was here in stock two years ago.

Bessie Byton is now leading woman with the Hall Players at the Prospect.

CONEY ISLAND.

The Brighton Beach music hall, under the management of Gleason & Block, had its formal opening Monday night. The Lafayette Colored Players in "The Man Who Owns Broadway," by George M. Cohan, first attraction. The management will have to go some to strange \$1.10 out of the Coney Island mob for the show. The colored organization has a dandy chorus, with some stout voices. The attraction for next week has not been decided upon. If the Lafayette Players make good they will be held over.

Feltman's Airdrome, under the management of William D. Brandt, the Brooklyn exhibitor, will open Saturday with pictures. Brandt has his eye on several good locations down here with the idea of building a picture theatre.

The Harvard Inn, Coney Island, had its opening Saturday. The following are booked in for the season: Dan and Rose McCarthy, Duke Richman, Chester and Lawrence, Hetty Lewis, Julian Holtzman, Indiana Five dispensing the jazz.

This week the Salvation Army is down at Luna. The park management is giving part of the proceeds to it.

DEB MOSES.

By Don Clark.

"Mary's Ankles" in stock at Olympia this week.

The Adams Theatre Co. announces new vaudeville schedule at the Hippodrome, purchased from Elbert & Gottschall. Shows will be continuous from 11 a. m. to 11 p. m., with program change Mondays and Thursdays. Three vaudeville performances each day and four Saturdays, Sundays and holidays. Two orchestras play alternately, with R. C. Hogue as general musical director.

New attractions at Riverview

Park are a free show, consisting of the Schubert, Beaumont Anderson, and Marcel Trio, and a bathing pool.

Film this week: "Miss Hobbs," Des Moines; "My Lady's Garter," Rialto; Nurse Marjorie, Garden; "A Desperate Hero," Palace; "Respectable by Prox," Empress.

DETROIT.

By Jacob Smith.

A. J. Kister is building two new theatres in Pontiac, Mich., which will give him a total of six there. One, the Orpheum, will be ready November 1 and will play Pantages vaudeville.

Low Rogers was here last week and established a Detroit office of the Masterpiece Film Distributing Corporation in the film building.

All details have been about completed whereby Famous Players and Phil Gleichman take over the Majestic, starting Sept. 1. C. H. Miles will continue to operate the house until that time. Pantages paid \$35,000 for the balance of the lease, covering about 25 years, according to report. Mr. Gleichman operates the Broadway and plays 100 per cent Paramount.

"Passing Show of 1919" did capacity at Shubert-Detroit last week. Pictures at this house for two weeks and then "Passing Show of 1918" for an indefinite run.

Pictures: "A Splendid Hazard," Madison; "Burning Daylight," Adams; "The Terror," Washington; "Wonder Man," Orchestra Hall; "The Dark Mirror," Broadway-Strand.

Robert L. Curry will succeed Robert Luces as manager of the United Artists' branch in Detroit. The latter goes to Chicago for Robertson Cole.

INDIANAPOLIS.

By Voitney B. Fowler.

MURAT—"Polly with a Past," Stuart Walker company.

ENGLEHART—Pictures.

KEITH—Vaudville.

LYRIC—Vaudville.

BROADWAY—Vaudville.

RIALTO—Vaudville.

CIRCLE—Pictures.

Stuart Walker made his first appearance this week when he cast himself as Rex Van Zile in "Polly with a Past."

The Little Theatre Society of Indianapolis, whose winter season productions are directed by George Romnes of the Stuart Walker Company, is trying to find a suitable theatre for a home for next winter.

Fred P. Creweill, representing Famous Players-Lasky, arrived in Indianapolis last week to make arrangements for the establishment of a P. F. L. exchange here. The company is distributing in Indiana and part of Illinois through Chicago and Cincinnati at present. C. C. Wallace, of Indianapolis, will be in charge of the new branch.

First National qualified to do business in Indiana last week when Associated First National Pictures of Indiana, Inc., a Delaware corporation, was incorporated here with \$50,000 of its capital represented in Indiana. Herman P. Lieber, of Indianapolis, is named as agent.

Alfred Duran's "A Splendid Hazard" was given its American premiere at the Circle last week. Splendid picture and good house all week. Indianapolis took the premiere away from New York because the convention of the Associated Advertising Club of the World was being held here.

PITTSBURGH.

By Coleman Harrison.

A sudden falling off in attendance at the Nines caused the cancellation of the run of "The Confession" film. The house is dark at present.

The Alvin's run of war pictures has been supplanted by "Why Change Your Wife?" attracting large audiences. The Alvin has also inaugurated a policy of "continuous performance," the first time in years it has deviated from the set two-a-day or single daily showing.

The Pitt has added another feature to its showing of "The Macomber Maid," presenting Rainey's jungle pictures in conjunction.

For the first time since it has been the city's leading picture house the Grand is not popular. Many

people are leaving town.

The Olympic is taking advantage of its success in presenting the first run. The Grand has "On with the Dance."

The Pennsylvania College for Women presented its annual pageant, this time called "Victory Through Conflict," to immense audiences on both afternoons. This dramatic spectacle can rank as one of the most and most elaborate things of its kind ever shown anywhere.

The American Legion Band, con-

sisting mostly of ex-service men left town about three weeks ago for a tour around the country, which was to last almost a year. Today the

band is back once again.

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SPLIT

Just now I have
a girl but
I'd like to be
good to her but
she wants
me out of
her life.

OSWALD
WOODSIDE KENNELS
WOODSIDE, L. I.

ROXY LA ROCCA

WIZARD OF THE HARP

EDDIE

McCARTHY

AND

LILLIAN

STERNARD

In "TWO BEDS"

Direction FRANK EVANS



Pauline Saxon
St. **Perkins**
Kid

MERCEDES

AMERICA'S FAVORITE SHOWMAN
BOOKED SOLID UNTIL 1931
ADMIRALY CLUB, NEW YORK CITY

WEAVER BROS.

ORIGINATORS

OF Hand and Harmony
"ARMAND TRAVELERS"
What you hear about Arkansas is
nothing to what you'll hear on our own
Direction, J.M.B. NORWORTH.

THE FAYNES

Direction, Hughes & Maswaring

"Fashion Minstrels"

WITH

JOSIE FLYNN

Direction: **BILLY GRADY.**

Edward S. Keller Office.

time with a hard task story of someone running off with the funds that were to be given over to the trip. After this relativity the band landed an engagement at Coney Island, but the remuneration there was too slight for any serious consideration.

PORLTND, ORE.

By Ralph Elliott Miller.
ORPHÉUM—10, "Friendly Environs."

ALCAZAR—Musical comedy.

AUDITORIUM—17, John McCormack.

One day only.

PANTAGES—Variety and per-

tances.

**J. GLASSBERG'S
SHORT
VAMP
SHOE**

NEW FRENCH MODEL.

Style 800—One step Sandal to Five Buckles. French Sole. Colors: White, Black, Red, Pink. Exclusive Design. Open toe. Size: 1 to 6. \$10.00.

511 5th Avenue near 31st Street

200 5th Avenue, at 31st Street

ARTISTS' BOEREM

Ashley, Kan.

Dear Mr. —
I can't seem to get what I want from the United. What would you do if you were in my position?

Ed. DeKanter

Why not try Shultz?

FRED ALLEN

PANTAGES TIME

Direction, MARK LEVY

A MILLION TIMES
INTERFERING

ETHEL BARRYMORE

TICKLED

That's all there is, there isn't no more."

"Pan Tansy of Choppin'" for Shaw.

DeVORE and TAYLOR

MOSS TIME

Direction MARK LEVY

There goes the MIRROR!

I'LL BET

when we enter the

POOR HOUSE

they won't have a Room Left.

Opening of Month, here's your Apartment.

COOK and OATMAN

Direction MARK LEVY

LOEW CIRCUIT

P. GEORGE

This Week (June 14) Loew's American and Victoria, New York. Next Week (June 21) Loew's Orpheum, New York and Metropolitan, Brooklyn.

PERMANENT ADDRESS

693 Lafayette Avenue BROOKLYN

FRANK MILLER and SAUTER

GOOD SINGING TEAM, OPEN FOR COMING SEASON FOR MUSICAL COMEDY, VAUDEVILLE ACT OR BURLESQUE.

1751 Myrtle Avenue, Brooklyn, N. Y.

HIPPODROME—Variety and pictures.

PROFLIX—"An Adventure in Leisure."

LIBERTY—"The Fighting Shopkeepers."

REVOL—"Dash to the South Pole."

MAJESTIC—"The Soul of Raff."

COLUMBIA—"Everywoman."

STAR—"The Pond."

GLORIE, GRAND, BURNABIE, CARINO, HXX, NOVITY, AMERICAN, NATIONAL, Victoria

The Liberty has increased admission from 25 to 35 cents.

The Hippodrome is installing a

JOINT FROM COAST TO COAST over the CANADIAN PACIFIC RAILWAY. The acquisition Canadian Pacific holds in its daily holding rates and more than 200 miles of waterway money clearing the Canadian Pacific.

large pipe organ at a tremendous cost.

Manager A. C. Hileman has decided that the Columbia will be headquarters for the Shrine convention during the coming Rose Festival and convention.

Music as usual is forming an interesting picture of the programs in

Guerini & Co.

By Leading and Largest Accordion Factory

in the United States
and Europe
Address to
227-229 West 46th Street
New York, N. Y.

each of the larger Portland houses this week.

William G. Carruthers, formerly with Fox, has been appointed special feature salesman for Pathé.

The Columbia Film Corporation has completed two comedies and will complete two more before submitting for release.

Myrtle Wiles, here from Los Angeles, has been engaged by the Co-

VARIETY

FRED DUPREZ

Headlining bills for Miss Taylor and V. C. Top

New York, Bowery, 100 Broadway

London, Saville, ST. MARTIN'S & DRAKE, 11, W. 42d St.

Mr. American Author JAMES MADISON Musical Performer of Comedies

WINTON & LEE

NIobe

America's Aquatic Marvel

DIVING UNDER WATER WITHOUT THE AID OF ANY DEVICE.

CAN BE HEARD ALL OVER THEATRE, ALTHOUGH NIobe IS SUBMERGED.

MARGARET DOHERTY AND CO.

"PAST AND PRESENT"

Playing Local Time

Direction, ABE FEINBERG

HUNTER, RANDALL and SENORITA

ROBBIE
LEIBOWITZ
NONA

"ON THE MEXICAN BORDER"

Special Scene Laughing Hit

Direction HORWITZ and KRAUS, New York City

Hippolyte Film Corporation to play light leads in two of their high class comedy productions.

ROCHESTER, N. Y.

By L. B. Shaffington.

LYCNUM—Manhattan Players in "Country Cousin."

THOMPSON—Oliver company in "Pollywogs."

PATHÉ—Lander's Models, Wood and Haspin, Jones and Praeger, Chester and Diane, Daly Sisters, Robert Giles, film, "Overland Red."

FAMILY—Musical stock.

VICTORIA—Pop variety.

REALTO—Film, "Are You Legally Married," all week.

The weather so far has been generally well suited for good theatre business, but with the warmer weather this week the summer drop is looked for.

James McFarlane and his son William, of Canadagua, owners of the Liberty, have taken over the Temple, that city. Pop vaudeville at the Liberty and pictures at the Temple next season.

Mrs. Gertrude Badner Traylor, daughter of Mr. and Mrs. Edward Hornell, of Hornell, has married Ontario Taquero y del Horro, of Havana, whom she met while in opera there.

SYRACUSE, N. Y.

By Chester E. Baker.

EMPIRE—Lombard, Ltd., all week, by Minnie Combell and the Knickerbocker Players. One of the best things the Knicks have given Syracuse in its five seasons of open-air stock here. Walter Gilbert, who joined as leading man, made a distinct hit Monday night. The new paper, as one local writer summed it up, is something more than a handsome personality—he has real ability. Gilbert's "Tito" is human, likable, lovable. The first night audience gave him an ovation. Miss Combell did "Daisy," the manager's prettily, and it was a delightful addition to the characteristics that she has given Syracuse theatre this season. Lombard, Ltd., helped fair to stand out as the season's high-water mark for the Knicks.

H. P. KRITHIN—Variety.

THOMPSON—Variety.

CHARACTERS—All week, "Tillie's Fractured Romance" and "A Dream of Fair Women."

STRAND—First half, "Dangerous to Men."

ROCK—First half, "The Sporting Duchess."

NAVY—First half, "Scratch My Back."

Horatio A. Beaman, actor, who posed as the author of "See Her" and other stage successes in this city, and who figured in the press.

John W. Gandy, author of "The Knits" and "The Truths" and "The Old Homestead."

Ridge Hill, leading lady with the old Imperial stock company, will motor through the Northwest to Bellingham before the company opens its engagement to Calgary. Several other members of the company will go by auto to San Francisco and then to Calgary.

NORA NORINE

"RHYME AND RHYTHM"

Direction

JOSEPH SULLIVAN

CYNICAL OBSERVATIONS

A lot of us start in every Monday morning with the determination to leave our fellow beings to their own devices. But by Friday most of us wish all the rest would choke.

A meal is no longer a meal—it is a problem to high-class.

Some actors are so envious they would feel badly if they were left out in an epidemic of anaphtics.

Wealth may not bring happiness but it keeps us from worrying about next week.

The only place fate deals some actors is down the back.

ALAN GREY
ADMIRER IT?—
A RIOT OF LAUGHS AND FUN.

FRED LEWIS

ROBBIE
LEIBOWITZ
NONA

Super "Girl is the best substitute for work."

Walter Fisher

Advertised by Adelio March and Others in "Go Into the Kitchen"

Representative H. BART McHUGH

ORPHEUM Circuit

DR. W. E. BALSINGER

FACIAL SURGEON, DERMATOLOGIST

OFFICE: 100 W. 42d St., N. Y.

Orpheum Theatre, Brooklyn, N. Y.

Infactory business at the Bell Lake theatre. "Privileges of 1930," with Henry Lewis, opened to a strong advance sale June 10.

VANCOUVER, B. C.

By H. P. Newberry.

EMPIRE—Second week of the new Imperial stock company. Opening was "She Walked in Her

Palace, N.Y.C., week June 7

Sylvia Clark

Mosconi Bros.

Rooney & Bent

All with this stamp on their orchestrations.

ROOM 306

1545 BROADWAY

New York City

completed plans for work to begin on the construction of the new Paramount, a 3,000-seat picture house.

The next attraction at the Empire will be "The Knits" and will be followed by "The Truths" and then "The Old Homestead."

Ridge Hill, leading lady with the old Imperial stock company, will motor through the Northwest to Bellingham before the company opens its engagement to Calgary. Several other members of the company will go by auto to San Francisco and then to Calgary.

DR. PRATT

Face Specialist

Paramount Pictures

50 WEST 52d St.

Go through life with an attractive face.

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Go through life with an attractive face.

DR. PRATT

Face Specialist

Paramount Pictures

THE MOLLYCODDLE.

Douglas Fairbanks..... Douglas Fairbanks
Mary Van Horne..... Wallace Beery
Jameson Younger..... Fred Burke
General Lethbridge..... George K. Hobart
Patrick O'Flanagan..... Morris Hunt
The General..... George Brent
Julian.... Charles Stevens
John... Lewis Nixon
Driver of "Terror".... Lewis Nixon
Virginia Hale..... Ruth Chace
Alice Warren..... Betty Rossen
Mrs. Warren..... Adele Farrington

This is one peach of a feature. Douglas Fairbanks hasn't had anything for general excellence to touch it in some time. It's just the stuff at this time and should hold and please any type of crowd.

Founded on a "Saturday Evening Post" serial by Harold McGrath, it has that touch of the great world that suits those who do not know and still does not offend those who do. In Ruth Renick the star has also picked another winner to play opposite him, and the cast throughout is up to a high standard, particularly Wallace Beery as the heavy. Scenario, titling, direction, lighting effects exterior, interior, yacht, water and desert scenes are all made the most of, and there is a continuous cut, flash and movement that keeps the interest keyed till the final avalanche, and such a fight as Fairbanks hasn't staged before.

The comes last. He has been rung in on a yachting party where everybody thinks the young American brought up in an English atmosphere is a mollycoddle. Suspected of being a secret service spy by the smuggler who owns the yacht, he gets away with his life, gets caught in a fish net, dumped among some salmon, nearly has his head chopped off, and finally is discovered riding to the rescue of the little girl, who is really the spy. She is cornered in the palatial desert wagon with the smuggler, while the rest of the party are cut off by an avalanche set going by dynamite, a scene admirably photographed.

The final scenes are the chase of the villain. The star jumps from a cliff to a tree to get him, they fall down a mountain over a water-fall and have various starting adventures that look like the real thing and worth any admission price.

Leed.

LET'S BE FASHIONABLE.

Betty London..... Douglas MacLean
Erica Langdon..... Doris May
John Hammond..... Wade Boteler
Miss Hammond..... Grace Moore
Steve Grey..... George Webb
George Parryman..... Walter Hagen
Mrs. Tracy..... Betty McNamee
Betty Turner..... Morris Johnson

This Thomas H. Ince production began the silly season here at the Rivoli this week and extracted a number of laughs from a hot weather audience. A preposterous farce, it seeks to set before its spectators an idea of fast life in a suburban settlement where wives are supposed to be interested in anyone but their own husbands. Douglas MacLean and Doris May, the stars, are newlyweds and sufficiently ridiculous to earn laughs. On the whole, however, the thing fails because it is too near to real life to be absurd and too absurd to be real.

The story was by Mildred Considine. She seeks to show how a young wife to be popular accepted (quite innocently) the attentions of another man and kicked another girl to her husband. The latter go out rowing, and while they are reading on an island their boat drifts off. The wife, wondering where her husband is, repulses the suggestion of her affinity that she take a little trip with him. He tells her the train and finally because her husband doesn't come home she takes the train. When hubby does get home he finds the note she has left, catches the train and saves her from the affinity.

Considering the material they had to work with, Lloyd Ingraham, who directed, and Luther Reed, who did the scenario, made the best of the bargain. Bert Caine's photography was only fair.

Leed.

MISS HOBBES.

Miss Hobbs..... Wanda Hawley
Dolf Klemperer..... Harmonie Prod.
Patsy Herbert..... Helen Jerome Eddy
Ferry Hartnett..... John Marshall
George Young..... Walter Hagen
Howard Tracy..... Julianne Johnston
Alice Joy..... Emily Channing
Miss Kingsbury..... Frances Raymond

A Roubert production from the play of the same name by Jerome K. Jerome. Directed by Donald Crisp, scenario by Elmer Harris, featuring Wanda Hawley.

This is the first production in which the ex-Paramount star has appeared for Roubert. It cannot be termed an auspicious debut under the new banner, but this is not Miss Hawley's fault altogether. The part in which she is cast does not call for any special talent. The story is one of Jerome's light fluffy comedies without much plot, that which delights and entertains when told in Jerome's inimitable style in print. Without the Jerome drapery, Director Crisp has had to tell the film version with whatever note good photography and a good cast. In the hands of average players the screen production would fall flat as a pancake. Crisp has endeavored to make the picture a comedy entertainment and with the help of Miss Hawley from his title writer, who is

obviously a man with a real sense of humor.

Miss Hobbs (Wanda Hawley) is a young woman of wealth who indulges in all the cults and fads available and professes a strong aversion for the male sex. She persuades two of her girl friends to adopt her ideas, with the result that one of them leaves her husband and the other breaks her engagement. The manner in which Miss Hobbs is converted and brought to earth by the hero, played by Harrison Ford, provides the entertainment and will amuse the majority of audiences that are not prone to be analytical.

Miss Hawley has little else to do beyond looking pretty, and this calls for no effort on her part. Harrison Ford as the man who converts Miss Hobbs has a part that calls for more action than that assigned to the star, and he does excellent work. It would be invidious to discriminate among the other members of the cast. They all do very good work, in fact, it is the uniform good playing by all the members of the cast that makes the story appear to be more substantial than it really is upon analysis.

No fault can be found with the technique of the production. The photography is of the best, as are the scenic and lighting effects. Crisp has extracted every ounce of value from the vehicle.

This production will please the average audience, but in the exploitation it is hardly advisable to lay too much stress on the star as the attraction. Using the name of the author more extensively would help, Jerome has a big following and his name will give business an impetus.

A DOUBLE DYED DECEIVER

The Man Red..... Jack Pickford
Ettella..... Marie Dressler
Miss Upton..... James Neill
Teresa Trappé..... Myrtle Chapman
Thorber..... Sydney Allynworth
Secretary..... Hazel R. Opie

This is a Goldwyn picturization of an O'Henry story, with Jack Pickford as the star. It is not a whole of a picture as features go, but it is a mighty pleasing little entertainment with a good story, interestingly told. The picturization was directed by Al Green and C. R. Cook handled the camera.

There is one thing that is most noticeable about this picture, and that is the general improvement in lighting over the average run of Goldwyn pictures. The camera work is also particularly good.

The feature is a short one, seemingly not running the usual footage allotted to five reels. One fault is the short footage on the sub-title, which makes it impossible to entirely read the majority of them. There could have been padding to advantage of the earlier life of the hero in the States, where he was a bad man. That little touch of the western gambling hall scene was hardly enough to plant the boy-hero thoroughly in the minds of the audience.

Pickford plays the role of the bad youngster from the west, who flees to South America after having put a notch on his hat further north. The American Consul conspires with him to have him pose as the long missing son of a Spanish couple and the boy goes through with all of it except the dirty work that was included in the original plan. Of course, this was the usual O'Henry twist of the story, and had the bad man character of the youth been planted more firmly in the story this twist at the finish would have had added effectiveness.

Pickford plays the role assigned to him remarkably well, and it is all times likable. He has a touch of personality which seems to be the lot of at least two of the Pickford family, and he makes abundant use of it on the screen in this picture. There are but four other characters in the picture that stand out. They are all of them most capably played, especially the Spanish characters by Myrtle Chapman and James Neill, and that of the American Consul by Sydney Allynworth. Marie Dressler plays the lead opposite Pickford, doing fairly well with what little is assigned to her.

Fred.

CAPITOL.

The second entertainment to be staged by the new producing director, S. E. Rothafel while not containing the comedy value of the initial show, is a curious entertainment from any angle that one wishes to view it. The program as it is laid out blends in mineral sections with the pictorial in such a manner that it is going to set a pace for the other picture house directors of Broadway. The business Sunday afternoon filled about three quarters of the lower floor while the balcony held almost capacity.

For the overture a combination of the orchestra and the ensemble was used the selection being "Francy and Circumstances." This was followed with a bullet and ensemble singing the waltz from "Footloose" and "Circumstances" during the previous work. There was a vocal accent paid out to the various show pieces of the Tyrolean Alps and this was followed by a prettily staged rendering of "The Girl I Left Behind Me."

In the hands of average players the screen production would fall flat as a pancake. Crisp has endeavored to make the picture a comedy entertainment and with the help of Miss Hawley from his title writer, who is

selection was easily the applause hit of the musical end of the program.

The digest of pictorial news followed that. It was rather short and seemed to be lacking somewhat in punch. The convention stuff seemed a little too general and did not show enough of the leading figures. Of course, General Coleman T. DuPont at the convention was one of the factors.

Leading up to the feature there was the singing of "Las Golondrinas" by Irene Williams, who possesses a very pretty coloratura voice which she uses effectively and an Argentine tango danced by the Holt Duo.

The feature was the Goldwyn picture entitled "A Double Dyed Deceiver," starring Jack Pickford and based on an O'Henry story. It is a good little feature. Nothing big or startling about it any time, but it is a good story that is entertainingly told on the screen.

Selections from "The Fortune Teller" with a small stage picture and the singing of "My Little Gypsy Sweetheart" preceded the comedy, which was another Goldwyn offering, being Booth Tarkington's "Hoggar's Jonah Day." It pulled a lot of laughter.

The result of the show would indicate that it was a big hit, but this is not a fact. There is just a touch of snap and speed, and while there is great variety there is not a great quantity of each, which keeps the running time within the new schedule that has been set for the Capitol by Rothafel, who has been given the title of "the miracle man of Broadway" for picture houses. It looks as though he means just this for the big house.

Fred.

STRAND.

A good show this week. The Fairbanks feature is reviewed elsewhere and better his best.

The topical review and a Plog comedy make up the rest of the picture part of the program.

Vocal and picture are mixed when Edith Stanford sings two very charming songs, while a Bruce Meiss of Rainbow Falls is being shown. The other side was "Santa Lucia" sung by Carlo Peretti.

The overture was Keler Helo's "Romantique," and the program ended with selections from "Trova-tore."

Leed.

RIVOLL.

The Rivoli program this week is good hot weather stuff with a dash of novelty to it. The best piece offered was the tableau with four women singing. The production is credited to the New School of Opera and Ensemble. The women sang "Long Long Ago," "I Cannot Sing the Old Songs" and "In the Glamping" all beautifully. The novelty on the bill was "Fun in a Music Store," given by the orchestra and setting forth the various sounds produced on instruments by the customers of such an establishment.

"Let's Be Fashionable," the feature, is reviewed elsewhere. Other picture offerings were the pictorial and a Carter De Haven comedy.

Leed.

RIALTO.

Hugo Riesenfeld has contrived a splendidly balanced program, which, if in search of an advertising description, he could have called "All Laughs Work" without stretching the imagination or disappointing his audiences. Light and frothy is the entertainment throughout and is of the kind that is popular with Rialto audiences judging from the big reception the various items called forth Sunday night.

For the overture Offenbach's "Orpheus in the Lower World" was chosen, and although the title would suggest sombre music it is in reality a fine specimen of light music and a musical burlesque of the old Greek myth. Banjo Pichelman played the violin solo and demonstrated on his instrument that his surname is no moniker.

The Rialto magazine followed with excerpts from the Pathé, Fox, Nelson and International news reels and a Pathescope. The Pathescope was especially good showing the young of various wild animals. Another short feature that excited favorable comment was Marvin cartooning. The Reliance and International reels showed the activities at the Republican convention in Chicago.

Paula Gruppe had to take an extra bow for her solo solo playing "Linger Longer."

Wanda Hawley in "Miss Hobbes" (reviewed elsewhere) followed. Grace Hoffman was neat with a soprano solo, singing "Julien Bell" Song from "Lakme." Miss Hoffman has a remarkable command of her high register.

A Rousert comedy "Monday Evening" was the next item and contained many good laughs. The story is just right of most of the time and is probably just an excuse for bringing together a number of good comedy scenes and introducing the inevitable curtain set of ever present pratfalls. The actors of Monday and a body are really funny and get a lot of laughs. Good titles also help to put the comedy over.

For the overture a combination of the orchestra and the ensemble was used the selection being "Francy and Circumstances." This was followed with a bullet and ensemble singing the waltz from "Footloose" and "Circumstances" during the previous work.

THE**RETURN****OF****TARZAN**

Produced by
NUMA

Directed by
HARRY REVIER

Supervised by
GEO. M. MERRICK

ORIGINALLY BOOKED FOR

ONE WEEK**AT****B. S. MOSS' BROADWAY THEATRE**

**Has Completed Its Third Big Week
and Is Being**

**HELD OVER
INDEFINITELY**

GOLDFYN DISTRIBUTING CORP'
469 FIFTH AVENUE, NEW YORK

NEWS OF FILM WORLD

M. Gaumont, the French picture producer and head of the film corporation bearing his name, arrived in New York this week with his perfected natural color photography for the purpose of negotiating its disposition locally.

Gaumont will issue in October a journal in 12 episodes, "Les Gamins de Paris" ("The Kids of Paris"), being screened in the South of France by L. Feuillard.

Guillaume Danvers will shortly publish a new weekly organ, "Cine Tribune," in Paris.

"Shadows of the Past," by William Pigott, will be Fritz Le Brun's next vehicle. Original script and scenario were prepared by Pigott and this is the seventh original scenario he has written since May 1.

Lloyd Ingraham, who is to direct Mr. and Mrs. Carter De Haven in "Twin Beds," has engaged Ross Fisher to do the cranking.

Mary Pickford's cinematographer, Charles Rosher, has been loaned to Marshall Neilan's production while the star is on her European trip.

Karl R. Coddings has introduced a big fight scene into the fifth episode of Henry Leonard's serial, "The Devil Roy." Bill Montana will mix it with the lightweight champion.

"The Diamond Master," by Jacques Futrelle, the young author who went down on the "Lusitania," is to be made into a serial by Universal. Eileen Sedgwick will be starred with Edward Kull directing.

"The Way of the Cross" is the title of a new picture which will be brought out soon on the Empire State Films, which features Miss M. German Chapin, a great grandchild of the composer of the same name. The picture's personnel also has Frances Emma Ridder, a former Washington Square Player, who has been signed by Famous Players.

Harry L. Kappes has resigned as San Francisco exchange manager of Select Pictures to become manager of the Buffalo office of the First National Exhibitors.

Abraham Goodside, of the Capital Theatres, Inc., has taken the lease of the Gem at Peaks Island, Me., and will open shortly for the summer season.

R. Howard Butler has succeeded Charlie Morkman at the Fox Exchange in San Francisco.

Sidney Franklin, the producer, signed contracts with Albert A. Kaufman last week to direct a series of four special features a year to be exploited as Sidney Franklin Productions. Work on the first begins the latter part of this month in the east.

Molly Malone has been signed for the Goldwyn stock company.

Vivian Martin's second production of Vivian Martin Pictures, Inc., will be directed by Sidney Olcott.

First National will release Sid Franklin's new Mayflower "Athalia," featuring Sylvia Drane.

Constance Talmadge's seventh First National release is titled "One Reference." Roy Neill will direct.

Ramuel Novak's "The Passionate Pilgrim" is in production for Cosmopolitan under Robert G. Vignola's direction.

M. Lowell Cash, formerly publicity purveyor for Selznick, is now with the Arrow Film.

Hallmark will release two Triangle releases, "Love or Justice" and "The Americans."

Mabel Normand has completed "The Slim Princess" for Goldwyn.

Phil Goldsmith is in New York this week. He will return to "Somewhere in the Middle West" next week to resume the job of selling Selznick pictures.

Charles Rosher, the Mary Pickford camera man, has been loaned to Marshall Neilan by the star while she is honeymooning abroad.

Christy Cabanne, who has just completed a Henie Barreiro feature, is on his way East to sign a new contract.

Ross Fisher has been engaged as cameraman for the Mr. and Mrs. Carter De Haven feature, "Twin

Beds," which is to be directed by Lloyd Ingraham.

"Out of the Depths," the new Art-O-Graph picture in the making, has a new significance for Director Otto B. Thayer, who nearly lost his life last week near Delta, Colo., while crossing a creek with a quicksand bottom. He was rescued with a loss as he had almost disappeared beneath the surface.

MADONNAS AND MEN.

Gordon Turner	.....	Edmund Lowe
Emperor Tiberius	.....	Andrea Randolf
Marshall Turner	.....	Andrea Randolf
Grimaldi	.....	Gustav von Seyffertitz
Jim Grimaldi	.....	Gustav von Seyffertitz
Nurse	.....	Eva Harroway Fontaine
Louise	.....	Rosa Drury
Louise	.....	Pete Honey
Peter	.....	Pete Honey
Mrs. Grimaldi	.....	Blanche Davenport

The H. A. Rolfe presentation of the Jans Pictures, Inc., production, "Madonnas and Men," took place at the 44th Street Theatre Sunday night. It was an invitation showing arranged for the state rights buyers, distributors, exhibitors and the press. In all it was a decidedly friendly audience for the production. "Madonnas and Men" is a good feature picture ranking almost in the "spectacle" class. In its present shape it is entirely too lengthy and will have to be cut considerably, for the action often drags.

It is a picture that will make money for the producers, distributors and exhibitors once it is cut to proper length and if it receives the proper exploitation. Exploitation will mean everything. It will either stand or fall on the publicity received, and those behind the feature should see to it that this picture gets the best.

"Madonnas and Men" is from a story by Carey Wilson and Edmund Goulding. The authors have taken the general idea that was first given to the screen by D. W. Griffith in "Intolerance." The theme of the story is intolerance and nothing more. The presentation is, however, different from the treatment accorded the subject by the master of the screen. There were three stories run parallel to the Griffith picture. Here there are two practically identical, one laid in ancient Rome and the other in New York of today, with the five principal players doubling in the ancient and modern. The method of expansion is to have a user in the period of 2,000 years ago foretell what would happen today and picture it before the eyes of the young prince of Rome so that he will save a young Christian girl from the lions to make a Roman holiday.

The story has a moral set forth in the final sub-title. It is, "Remember a nation with unrestricted moral standards cannot endure; and no civilization is permanent which is founded on the debasing of womanhood."

Just how that fits in the mode of life of today as compared with that of 2,000 years ago is a question. That is, a question outside of the picture business itself, for offhand one can think of not a single industry or amusement where the exploitation of womanhood is carried on to a greater degree than the self same so-called infant industry. Surely the slap at the "Midnight Revel" (meaning either the "Frolic" or the "Whirl") is nothing compared to some of the inside picture stuff.

Those actively concerned in the making of the picture according to the press staff handed out at the performance would make a list as long as your arm. In addition to the authors, Violet Clark is named as author of the scenario; the photography is by A. A. Cadwell; the editing was done by J. J. Kirby; assistants to H. A. Rolfe, who directed the picture were Leander De Cordova and Floyd Buckley. William G. Smart was the technical director. The art directors and the title artist and the woman supervising the costumes are also named. The only bit overlooked was that "Doc" Potter furnished the horses and the chariot effect that preceded the chariot itself. This scene was just a few seconds short and would have been more effective had it been permitted to run a little longer. It gave atmosphere to the opening of the picture, but there was a little too much title before the action started.

There are three scenes in the production that look as though there was a lot of money spent on them, and of these the arena and the "Midnight Revel" scenes were the biggest. The other was an interior of the millionaire's house, otherwise there was nothing about the production that suggested a bank-roll.

Two things that the picture will do that other producers can thank H. A. Rolfe for is that it gives them a line on two mighty clever women for the screen. The first is Eva Harroway Fontaine, the dancer. As a vamp she absolutely outshines anything ever seen on the silver sheet. She is an actress of ability, and it is surprising that no one has given her a real opportunity in pic-

tures before. She is a find for this type of role. The other is an ingenue who is looks to be a cross between Olive Thomas and Alice Joyce. She is Hayes Dean, and in this picture gives every promise of making a place for herself in the film world. The girl can troupe, and the indications are that with direction of the proper sort there would be no limit to what she could achieve.

Of the male contingent Andrea Randolf runs away with practically all of the honors, although Gustav von Seyffertitz gives him a run whenever he has a chance. The juvenile lead is Edmund Lowe, who fails. He does not seem to know what it is all about. This is rather surprising, for Lowe has made a reputation as a leading man on the stage, and he should have gotten over in this picture. Perhaps it was the fault of direction or the lack of knowledge of picture tricks essential to registering with an audience. All that Lowe seemed to have was a deep sigh and trouble with his hands and arms. Faire Bainbridge played a minor role without creating much comment. Blanche Davenport was the character woman and gave a colorful performance of what was really but little more than a bit.

The direction leaves much. There is at all times a lack of action that becomes tiresome after a while. The tempo is wrong and needs to be speeded materially to hold the interest. The photography is also far from satisfactory, really but one shot in which the camera work was good and sharp.

One could wade through the picture bit by bit and point out countless faults in direction, but that

would require too much space, suffice with two instances that were the most glaring. The first was an exterior night scene for a chorus girl driving her own auto to arrive for "Tea," while an afternoon scene was being enacted on the interior scene. Also this same chorus girl who has her own auto dashes out with one of the stage hands after the show in a Ford that he owns. The other scene was the fight, just before the close of the modern period in which the leading man lets his father and the father of the girl he loves batter each other about the room and never lifts a hand, even though a couple of servants step into the mixup and make it a free for all. He is on the crepe, a flash of him being shown just before the fight starts.

The shooting scene here should be eliminated. There is no need of it, especially as the father of the boy who causes all the trouble kicks off with heart failure. As long as he is going to do that why let him shoot the father of the girl?

Where is the man that is going to walk out of his room and let his Jap servant place about \$20,000 or \$30,000 in currency into the safe without giving it a second look? We ask you?

THE DESPERATE HERO.

There is too little action in this Selznick feature starring Owen Moore. The scenario by Zelma Crossley, based on a story by Edgar Franklin, is written like a novel, and Wesley Ruggles, who directed, hasn't improved matters any from a picture standpoint. The photography is poor and the grouping so arranged as to cause any one seated toward the rear of the theatre to

strain to make out what's happening. The tilling tries to force laughs and fails.

Mr. Moore appears as a young man very much in love, who is being prevented from selling an oil well that would clear him from debt, by the unkind attitude toward him of one of the town's leading lawyers. These facts are laid before the spectators like the statements in a newspaper yarn—blankly and without charm.

Once this is done a lot of uninteresting people begin doing uninteresting things. Moore as a picture star can't carry stuff like this unaided.

Lord.

A TOKIO SIREN.

A colorless film drama with indefinitely beautiful settings is the best recommendation that can be given "A Tokio Siren" (Universal), with Tsuru Aoki as the star, and who in private life is Mine, Renior Hayakawa.

His drama is nothing more than an incident relieved from any gripping climax, in which a touring actress from the oriental United States intervenes in behalf of the heroine, who escapes through his efforts from a loveless marriage.

In its present shape the picture amounts to nothing more than a passive hour's entertainment. The titles, intended to be ludicrous by employing the Japanese vernacular of English as it is translated scarcely gets across. Judging by the cool reception of a Stanley audience while the efforts of other native talent in the cast in trying to conform to American standards a screen work leaves them in a helpless amateur class.

Rep.

Paramount-MACK SENNETT Comedy

The Quack Doctor

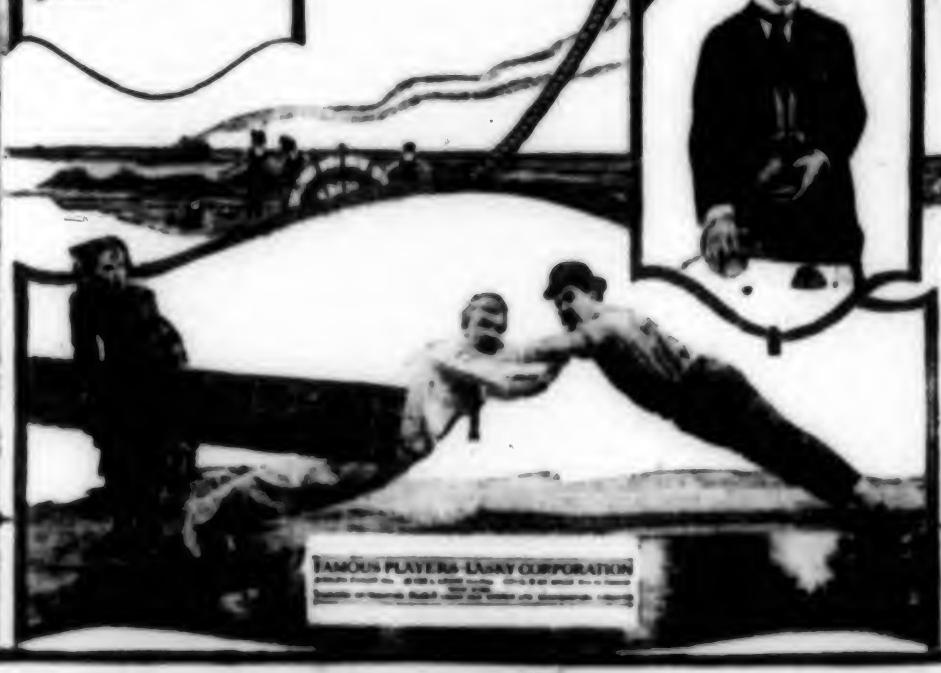
FEATURING
LOUISE FAZENDA

Milly Dever, Milly Armstrong,
and John Henry, Jr.

A riot from start
to finish, and—

Absolutely—un-
qualifiedly—the best
Senett comedy in
the last 16 Months!

And that's straight
goods!



FAMOUS PLAYERS-LASKY CORPORATION

OTHER PICTURE NEWS

Pages 19 to 29.

THEATRE OWNERS NOTICE

A big and successful Theatre Organization which is at present contracting for more film than it can use in its own houses wishes to affiliate with one independent exhibitor in each of certain cities and towns who is in a position to handle strictly high class products. We will expect such theatres to pay exactly the same percentage of rentals as we figure for our own theatres. Our reason for seeking the affiliation of a number of other theatre owners of standing is to increase our buying power and the stability of our organization and business generally. We will extend to them an equal share in all the advantages of our own strongly entrenched position. Our proposition will bear the fullest investigation—legal, financial and otherwise.

Our company holds a number of most attractive contracts with producers, which assure a continuous supply of releases from some of the strongest box-office stars and directors. Our company's buying power and financial position is such as to command a continuous supply of high grade attractions for the future. We stand ready to share—for mutual benefit—these advantages with a number of exhibitors whose standing and financial position as individual exhibitors in their localities will stand investigation.

We invite a theatre connection in any city or town in which we are not at the present time operating a theatre of our own. We will not affiliate with theatres which compete with each other. It must be distinctly understood that only bona fide exhibitors will be considered and it must be further distinctly understood that the productions upon which we can offer open days are those which we have first booked for our own theatres.

We wish to discontinue the competitive booking of our attractions and believe our plan of disposing of open time to theatres of standing on the same terms we ourselves pay will prove more satisfactory in the long run.

This is a straight-out exhibitor's proposition made by us to other exhibitors for our mutual benefit.

It is an opportunity to join your theatre

(Continued on Page 30)

PICTURES SURE AS AD MEDIUM

Their Value Pointed Out in Indianapolis.

Indianapolis, June 16. The pictures are established as an important advertising medium. This was the point brought out in the convention of the Screen Advertising Association of America held here last week along with the annual convention of the Associated Advertising Clubs of the World.

The convention was noteworthy for speeches by advertising men who have had great results with the picture medium.

Harry Levy, manager of the Industrial department of the Universal Film Corporation, who was re-elected president of the association, presided.

Discussing the picture field and the opportunity of advertisers to reach the public through this medium President Levy said of one of his sessions:

"There are approximately 17,000 theatres in the United States, seating everywhere from 500 to 5,000 people, giving from three to eight, sometimes ten performances daily. The circulation averages about 2,000 per booking which is the day's showing in one theatre by the usual number of performances. This gives a daily motion picture attendance in the United States of over 50,000,000."

"In a local campaign such as Universal recently conducted for Wm. Taylor Son & Co., Cleveland, he advertiser selects adjacent territory, say 100 bookings from which he gets a circulation of 300,000 at a cost of a little less than \$1.67 per thousand. And it should be remembered that every reader sees the client's propaganda for fifteen solid minutes to the exclusion of everything else. Incidentally this Taylor picture, a one reel fashion film played for a solid week in the Willman Theatre, Cleveland's largest and most exclusive picture theatre."

Tim Thrift, of the American Motion Picture Company summed up the advantages of pictures from the standpoint of a man who has had them with success as follows:

"It is a natural medium of advertising.

"It offers an almost unlimited audience or circulation.

"It is a responsive medium.

"It is an attention impelling medium.

"It is an animate medium.

"It is a selective medium. With the motion picture it is possible to advertise in a neighborhood, a single word, a city, a State, a nation or the world.

"It is an inexpensive medium."

"SIGN ON DOOR" RIGHTS.

Schenck Pays Woods \$10,000 and Percentage.

Joseph M. Schenck has secured from A. H. Woods the film rights to "The Sign on the Door" on the basis of \$10,000 cash and a 20 per cent. interest to Woods in the completed film.

Another report has it that the deal for \$10,000 cash and 20 per cent. of the profits of the picture did not go through but was changed to an outright buy for \$70,000, the picture not to be released for one year.

Mr. Schenck also bought the film rights to "Smiling Through" for \$70,000 and "Wedding Bell" for \$60,000.

ANOTHER CONVENTION.

President Black States It Will Be Held at Astor.

On his return from Cleveland and en route to Boston, Alfred B. Black, president of the Motion Picture Exhibitors of America, declared that there would be a convention held the latter part of June at the Hotel Astor, at which he expected the attendance of practically every member of that organization.

Black declared that the issues which were taken up in the Cleveland convention were not finished and that this present convention would be an "aftermath" of the previous one.

TOD SLOAN CO-STAR.

Los Angeles, June 14.

Tod Sloan is here to appear in a serial with Frances Ford.

He will also make a five reel feature.

OLGA NETHERSOLE TO MAKE FILMS IN MEXICO

To Have General Supervision of the Direction.

It was reported in film circles early this week that a producing concern had been formed by Olga Nethersole to send immediately a company to Mexico to make pictures in that country.

Miss Nethersole is not to appear personally in the production, but will have general supervision of the direction.

It is believed the concern is being financed by Wall Street capital. The former legitimate star is well connected in financial circles through her long friendship with Hartwig N. Baruch, of the firm of Bernard M. Baruch & Co., who was her leading man for a number of years under the stage name of Nathan Hartwig. On the latter's withdrawal from Miss Nethersole's company he was taken into partnership in the banking house bearing his brother's name.

EASTMAN GIVES MONEY.

\$31,000,000 in Gifts, His Total to Date.

Rochester, N. Y., June 16. With consistent regularity George Eastman gets into the headlines of this, his home town, with something big for the rest of the people who live here. This time he has announced a gift of \$1,000,000 in connection with \$5,000,000 from the General Education Board to establish a medical school and hospital at the University of Rochester. The medical school will take over and include the Rochester Dental dispensary, which Mr. Eastman established at a cost of \$1,500,000.

This latest donation makes a total of more than \$31,000,000 which Mr. Eastman has given away to one cause or another. He is the head of the Eastman Kodak Co. and his fortune was made in that company.

Last summer Eastman gave \$1,000,000 to found the National Academy of Motion Pictures here.

Dr. Bush Rhees, president of the

University of Rochester, announced yesterday George Eastman had given another million dollars to the Eastman School of Music and National Academy of Motion Pictures. The purpose of the gift is to insure that the institution will have the best of modern equipment.

IN CENTRAL EUROPE.

Trade Conditions There Are Developing.

An exhibition of films organized by the German film producers has been held recently in Cologne and was well patronized by English, French, Belgian and Dutch buyers. This is the first occasion the Germans have undertaken an enterprise of this nature at which films have been sold direct to foreign distributors and exhibitors. The German boycott on foreign films has also been lifted for the benefit of Austria, Bulgaria and Turkey. All others are still barred out.

It is also reported that a Munich firm has purchased the German rights of a number of productions featuring Dustin Farnum, as well as several Italian and Spanish productions. Universal is reported to have sold several productions to a Berlin distributor, but the lid is still down tight on British productions.

Developments are also reported to be taking place in Hungary, where the Star Film Co. is said to have made an agreement with Pathé Frères of Paris whereby two negatives of every production will be taken by the Hungarian firm, one of which will go to Paris through the medium of the Entente Military Mission.

The Corvin-Péter Athlengenellschaft of Hungary is increasing its capital by several million crowns by means of the influx of British capital, which was taken into Hungary by Captain Strood, an officer of the British Military Mission at Budapest.

WILLIAM VANDERLYN ART DIRECTOR

Hotel Hollywood

TIGHT MONEY HOLDS DOWN STOCKS

F.-P. 76; Loew's 29; Orpheum Stagnant—Goldwyn 18%.

With the nomination of Senator Flaming to head the Republican ticket last Saturday the bears used the "surprise" news to bring about a slight decline in the general market when it reopened Monday. Wall Street was not altogether displeased with the result of the Chicago convention and the market recovered Tuesday.

With money still difficult to borrow the leading film stocks were more or less affected. Wednesday, despite the paying of its regular quarterly two per cent. dividend, Famous Players-Lasky sold at 76, which with the dividend added made the price 78.

Tuesday 100 shares of Goldwyn were sold at 18½ and the last quotation Wednesday was 18¾.

Loew's held firm around 29, one transaction being recorded at 29½. The Orpheum Circuit stock remains stagnant, with no trading recorded.

"THE PASSION FLOWER."

"The Passion Flower" as a picture will be screened with Marguerite Sylvie in the role handled in the legit by Nance O'Neill.

It is reported that Miss Sylvie's husband procured the screen rights for his wife.

BESSIE LOVE'S TRIP.

Los Angeles, June 16. Bessie Love has made reservations here for a trip to New York. The star is working on the final scenes of her second Andrew J. Cahnigan production, "Bonnie May."

Hollywood, Cal.

Illustrated from Page 20

with the most powerful chain of houses in the world on an arrangement for a long term, but which you can terminate after giving it a fair trial if it is not all we represent it to be.

Our theatres will protect yours. Your theatres will protect ours.

Your theatres are safeguarded because they will play only attractions which we first play in our houses and at the same prices. If they pay us they will pay you.

We will never enter your town and zone in competition with you and no competitor will dare do so once you have affiliated with us.

Until such time as sufficient houses have joined, we will continue to rent our attractions to theatres which have not joined us and those who do join us will share in the profits of the exchanges we now operate. Exhibitors who join us will also share, in proportion to their holdings, in the management of the Company through local boards of directors which in turn will elect the national Board of Directors which will manage our business.

This is undoubtedly the best proposition ever offered exhibitors who are in a position to avail themselves of it. It will do away with advance deposits. Any money put up by an exhibitor will be for stock in our company or advance payments for pictures and we will put up dollar for dollar with him. However, it is our intention to ourselves finance all purchases of productions. If an exhibitor is dissatisfied after the trial period, we will return to him the money he has paid for stock. It will secure their independence in the same measure that it does our own. It is a practical basis—and the only practical one—upon which exhibitors can get together for mutual benefit. It is not an effort to "sew up" an exhibitor to a producing-distributing concern. It is purely an effort to bring exhibitors together for their common good on a fair and equitable basis. A great many exhibitors have already joined us. Many will regret not having done so when some more far-sighted exhibitor in their towns has beaten them to it. We know we must be fair and just to all in order to survive. We want those who join us to make as much money out of the arrangement as we do. It must pay both of us to last. This a simple explanation of our Franchise Plan. Write any First National office for complete details. Associated First National Pictures, Inc.

PICTURE HOUSES AMONG JAPANESE

Some Details Given by American Architect.

Tokio, May 16.
Edward B. Kinney, a New York architect, here on a second visit and en route to China, is quoted as saying that "Japan is in the construction of picture theatres is considerably behind the rest of the world." Although the attendance at its "badly" constructed theatres is considerably large, the prices demanded for admissions to the best seats are high, yet people pay them. So far there has been no appeal made for the patronage of the better element. This he attributes to the "fault" of the management in failing to provide the essential comforts necessary to attract such patronage.

To build an enormous theatre here that would seat over 5,000 people, as does the Capitol recently built in New York, is out of the question, because the theatres of a country should be expensive of that country.

In Japan the manner of showing motion pictures is different from that of the Western world. Here the audience gather their knowledge of the play from the declamation of the tale by the professional reader engaged for the task. Managers and public alike in this country are at the mercy of the reader for the proper appreciation of the play. This fact alone limits the capacity of an auditorium to one within the sound of his voice. Adventure teach that the human voice is capable of projecting distinguishable words without expansion only about 75 feet.

Theatres also must give more comfort to patrons. When they enter, Japanese remove their shoes. The base of the stairways should be cleared of footgear and the same placed in a recess at one side. The presence of awaiting footgear might cause the people in time of excitement to stumble and fall and thereby create a serious obstacle for those following.

Tom J. Geoghegan

HAROLD LLOYD'S EIGHT.

The Associated Producers has signed Harold Lloyd for two years during which time he is to produce eight pictures to all.

DIDN'T WRITE 'MOLLYCOODLE'

Geoghegan Reports About Himself.

Hollywood, June 3.

Editor Variety
In your department, "Inside Stuff," was a gratuitous attack upon me which might affect me in a business way if left unchallenged and unanswered. The article, briefly, stated that Douglas Fairbanks had advertised his newest picture, "The Mollycoddle," as written by Thomas Geoghegan, that Harold MacGrath saw the ad, promptly reminded Fairbanks he had written a story of the same name, and demanded to see a copy of the same. That he noted a remarkable similarity, with the result MacGrath received a considerable sum of money.

This is a lie, whole cloth. I never said I wrote the story—never pretended to write it—noted that I know of ever said I wrote it—no advertisement or press notice carried that thought. I wrote the scenario—and it was mine job. The story was written by Mr. Fairbanks himself, four or five years ago. MacGrath did have a story of the same name long and MacGrath compared notes. Their stories were different—so far as the character of the "Mollycoddle," which is an obvious character. But Doug had advertised the picture under that name, and to avoid any controversy, paid MacGrath what he asked, but just for the title, "The Mollycoddle." (He would have charged that, but it was too late.)

But I was never mentioned as the author, and your story would make me out a common thief, trying to get away with something. I know no one on Variety could possibly have a grudge against me. In my position as scenario editor I have had, unfortunately, the unpleasant task of discharging several ambitious writers who flattered me greatly, and it still sticks in their craws. I concluded that this surely must be a wait from one of our disgruntled and vindictive, jealous wives.

Tom J. Geoghegan

\$25,000 SALARY AS NATIONAL PRESIDENT

Executive Committee Votes This Amount to Sydney Cohen.

The following officers were elected at the closing session of the national convention at Cleveland last week:

Sydney N. Cohen, president; first vice-president, C. C. Griffin of San Francisco; second vice-president, Joseph Hipp, Chicago; third vice-president, Willard C. Patterson, Atlanta; fourth vice-president, Charles Gates, Abingdon, treasurer, H. T. Peter Dallas, executive secretary, Sam Bullock, Cleveland, recording secretary, M. M. Van Praag, Kansas City.

After the adjournment the executive committee held a session at the Hotel Winston where they passed a resolution voting the salary of Sydney Cohen as national president at \$25,000 a year.

When informed of the action of the exec committee Cohen said he appreciated their kindly intentions, but declined to accept the salary, adding that the Motion Picture Theatre Owners of America had just been born and will need all its funds. He therefore asked the committee to employ the salary to more urgent organization purposes.

METRO'S "MISLEADING LADY."

Metro has purchased the picture rights of Charles Goddard and Paul Drury's "The Misleading Lady." It will be used as a starring vehicle for Bert Lytell, accompanied by Arthur Zoloto. Frank Currier will play the caped lunatic.

"An Offshore Pirate" is the title of a story by F. Scott Fitzgerald purchased by Metro. It will be purchased in the near future.

Rugene Walter will shortly begin work on the scenarioization of his play "Fine Feathers" for Metro.

GUY MILHAM BEFORE THE CAMERA.

Guy Milham, of David Warfield's company, has gone into pictures. He was engaged by Director George Cox for a role in a picture now being filmed at the American Co.'s studio at Santa Barbara.

FROHMAN CO. RECOVERS.

The Frohman Amusement Corporation recovered judgment for \$1,339.93 against Eugene Marcus last week in its breach of contract suit for royalties, express charges et al. Marcus, who trades under the name of 20th Century Film Co., held the distribution rights to the Frohman's "Mark Hasan" series of comedies for Eastern Pennsylvania but did not fulfill all his agreements, according to the allegations.

The Frohman people contemplate instituting a second action, according to Jessie Goldburg, the plaintiff's general manager.

Another suit begun by Frohman last week names the Beehive Film Exchange Co. and the Beehive Pictures Corporation defendants to the extent of \$5,000 damages and an injunction to restrain the exhibition of certain Frohman films which were originally contracted for the state of Illinois. The defendants are located in Chicago and are charged with failing to send on royalty payments for these rights.

Goldsmith & Rosenthal represent the plaintiff in all suits.

DENVER HONORS GREAVES.

Denver, June 11.
Denver picture houses and exchanges closed for one hour today out of respect to the late George H. Greaves, pioneer promoter of Denver who, at the time of his death, June 11, was part owner of the Princess and Rialto theatres.

That Mr. Greaves was held in uncommon esteem by his contemporaries in business was proved by the closing of houses, a thing which never before had been done in honor of a theatrical man here.

"HUMORESQUE" DOWN TOWN.

"Humoresque," the Cosmopolitan International picture now at the Criterion, will go into Keeler's Second Avenue for a run July 1.

The title of the picture will be translated and printed in Yiddish for the engagement.

Bottle Suit Out of Court.

Joseph W. Parnham's \$1,000 suit against the Arthur F. Beck Serial Productions, Inc., for services rendered in editing and titling 21 copies of a production, "Tale of Jewels," was settled out of court last week.

FIGHT IMPORTATION OF FOREIGN FILMS

Slogan "American Films for American Theatres."

The importation of foreign-made films as a part of the fight against the producing-exhibitor companies advocated at the Cleveland convention is to be battled against by the American Educational M. P. Association which has adopted for its slogan "American Films for American Theatres."

One of the first pictures selected by the A. E. M. P. A. is "A Mormon Maid," in which Mae Murray, Hobart Bosworth and Frank Borzage are featured. The picture was originally produced by the Panama Players, but is now held for release by the Circle Film Attractions-Borzage since his days as an actor has come forward as a director and his latest work, "Humoresque," is creating most favorable attention.

The Revival Committee is going to issue a statement of subjects suitable for revival from time to time as an aid to the exhibitor. They believe that by this method the independent exhibitor will be able to battle the common enemy and still keep America a closed market to foreign-made films.

MYSTERIOUS AUTO ACCIDENT.

Mount Vernon, N. Y., June 16.
A Packard touring car driven by J. Harrison Edwards of New Rochelle and said to be owned by the Sterling Motion Picture Co., overturned at Tuckahoe early Saturday morning when the machine skidded and struck a pole, almost demolishing the car. There were two women occupants, who mysteriously disappeared after the accident and who were said to have miraculously escaped injury.

Mystery surrounds the affair and Edwards has refused to talk. The license on the machine was Dexter X-12, Virginia.

Big Six New York Office.

The Associated Producers ("The Six") has rented the new building in construction at the northwest corner of Seventh Avenue and 49th Street, for their New York office.

ENGLISH ASK BRITISH FILM DIRECTORS TO RETURN HOME

Prices of Americans So High Nationals Are Asked to Come Back for Patriotic Reasons—Few Have Succeeded in This Branch—Only Four Remarkable.

There seems to be a concerted effort on the part of the British picture producers to have Englishmen now in this country directing pictures to return to their native land and take up the production work there. So far overtures have been made to Harley Knoles, who is with the Famous Players at present; Tom Terris, who was with the Vitagraph; William D. Taylor and Diamond Gouding. The English producers are basing their argument for a return to England on a patriotic basis rather than offering the directors a greater amount of remuneration than they are receiving here at present.

For a number of months the British producers have been endeavoring to sign up American directors, but the prices that they were asked staggered them, and therefore they are appealing to their own countrymen to come to the rescue of the motion picture industry of the Empire.

The nearest approach to an American signing up were the negotiations that were on between Edward Godel of the British and Colonial Film Co. and Robert Z. Leonard. Godel spent three months in this country and finally returned without having secured a contract. Others whom he approached were Vernon D. Baker and Charles Gibson, the starring offer also in Murray, the director's wife. Leonard was to receive \$2,500 a week for 12 weeks and was to bring his staff from this country. Miss Murray was to get \$3,500 weekly, with a guarantee of 24 weeks' work annually. The deal was finally called off when the director and star insisted that they should be paid in American money.

The remarkable thing about picture directing is that so few of the Englishmen that have come to this country have managed to land in that branch of the profession. There are countless English actors in this country that have been successful on the stage and screen, but none, with the exception of the quartet named earlier in the story, have managed to break into directing.

Knoles and Terris have been fairly successful, while Taylor has done some very good pictures on the Coast. Gouding, however, only broke into the picture game about a year ago. He was formerly an actor and appeared in the "Follies" and later in vaudeville with Nora Bayes. His picture reputation has principally been made as an author, but he has written hardly anything. He has been furnishing the ideas for the pictures and has been credited with authorship with the script writer. During the past few months he has been directing the Kaufman screeners for the Selznick people and has turned out four of them. His next effort is to be a screenwriter, which he is to start in a few weeks. Of the pictures lately finished that were his ideas are "The Man That Was His," in which William Farnsworth is starred, and the Loring Huff picture "Dangerous Paradise." Although credited with the authorship of "Mademoiselle and Men," the RKO special, he claims only the suggesting of the idea for the picture for which he received \$1,000.

The British producers are going to try to compete with the Americans in the film game, and therefore that the home product which has been American trained will be their greatest asset in the future. Harley Knoles, it is understood, is now considering the offer that was made to him to return to England.

HART-ICE TRIAL NEXT WEEK

Los Angeles, June 16.—The suit of William H. Hart against Thomas Jure for \$100,000 for breach of contract with the Great Western Productions, of the marketing company for which Jure is president, comes up for a hearing next week.

EXODUS OF SELZNICK FORCES FROM L. A.

Myron and David Attending to Final Details.

There will be an exodus of British forces from Los Angeles tomorrow. Among those that are leaving are Olave Thomas, Owen Moore, Harry Rapf, who has been studio manager, and Wesley Ruggles, director.

The reason is that Selznick is giving up all producing activity in Los Angeles, and in the future all productions turned out by that firm are to be made in the East.

Myron and David Selznick have been in Los Angeles for a week attending to the final details of the closing of the studios there. They are leaving with the company and will take a northwestern trip.

"An Offshore Pirate" is the title of the second story by P. Scott Fitzgerald to be purchased by Metro. It will be filmed in the near future.

HARRIS REFUSES OFFER OF \$250,000

\$50,000 Boost Can't Get "East Is West" Rights.

William Harris, Jr., Monday turned down an offer of \$250,000 for the screen rights to the Samuel Higinson play "East Is West." The offer was made through a broker who represents a firm that has previously offered \$200,000 for the picture rights to the play. This makes the record offer for the rights to a play to date.

It was recently reported that William Harris had accepted \$100,000 from the Robertson-Cole company for "East Is West," but this Harris denies.

Phoenix, Ariz., Building House. Los Angeles, June 16. Richards & Nace are building a new combination house in Phoenix, Ariz., to be called the Rialto.

ROBERTSON-COLE TO HAVE 16-ACRE STUDIO

Kirkpatrick Closes Deal for Land in Los Angeles.

Los Angeles, June 16.

Mr. Kirkpatrick, of the Robertson-Cole Co., arrived here for a three days' stay, during which he closed a deal for 16 acres, to be used for the erection of studio adjoining that used by Douglas Fairbanks, in Hollywood.

He also completed arrangements for Pauline Frederick to do eight pictures in two years at a salary of \$7,500 weekly. The first picture will start in a fortnight. It will be Pinero's "Iris," script by George Ingoldsby and directed by Henry Otto.

Robertson-Cole will have 16 units working by the first of the year. Several Pinero stories have been bought. Otto Skinner is to receive \$50,000 for his personal appearance in "Kismet" and to furnish certain costumes.

"And the Spectators Liked it. They Liked it!"

This Play Scratched the Back of the New York Times.

Strong Stuff!

Laughter and Applause.

They Liked it!

Learned in the one that the husband knew the "secret" all the time, didn't mind it a bit, and was only waiting for a chance to throw the Blackshear out of his house? And the final fall-out of the picture should make some directors realize that there is no divine law requiring the Bigging love-lick at the end of a story. Madeline is kept from scratching Val Romany's back because her husband, with whom, presumably, she is to live happily ever afterward. Val, at most, can become a friend of the family, who probably will be invited to dinner once in a while if his friendship with the husband develops as may be expected.

And the spectators liked it. They liked it.

Michael D. Coffey, editor of the news media issued by the International Film Service Company, Inc., writes to project his statements concerning news

GOLDWYN PICTURES CORPORATION

MADLAINE TRAVERSE QUILTS AS FOX STAR

Refused Vacation, She Breaks Five-Year Contract.

A request for two weeks' lay-off to recuperate from the heavy strain she underwent grinding out program pictures was the indirect cause of Madlaine Traverse severing her relations with the Fox organization. The request was curtly turned down at Hollywood with the result that Miss Traverse announced herself as through after being advised by her attorney her contract with Fox was not equitable and would not be sustained in court.

Miss Traverse came on to New York from the coast last week and is staying at the Algonquin Hotel. In explaining her side of the controversy she stated that for 18 months she worked without a break and in that time produced 14 program features. Miss Traverse wrote to William Fox asking him when he was going to make good his promise to advance her from program production to specials, and Fox sent Winfield Sheehan out to the coast to see her. Sheehan promised that eventually she would be starred in specials and the organization was obtaining suitable vehicles for her to star in, but the demand for her program pictures was so great that he wanted her to carry on producing them until the layout for the specials was ready. Miss Traverse claims she was induced to sign an agreement for five years without an opportunity to study the contract, the excuse being Sheehan wanted to close the business immediately and return to New York.

About the end of March she began to feel the strain of the tremendous amount of work she was called upon to do and describes it as being similar to the mechanical grind of factory work. While appearing in one production her every spare moment was occupied being fitted for costumes for the next picture. She made a request to Sol M. Wurtzel, in charge for Fox, for two weeks' vacation between pictures and states that Wurtzel, evidently feeling secure in the knowledge that she had no right to quit, refused.

Her attorney conferred with the Fox legal representative and the release was signed, sealed and delivered. Several days after this had been completed and her connection with the organization severed Wurtzel received a wire from the Fox office at New York instructing him to cancel the Traverse contract. Why this was done, Miss Traverse thinks, can easily be conjectured, as an impression has been allowed to get abroad Fox canceled the contract; in other words, that she was "fired," when the documents in her possession clearly prove the contrary to be the case.

Miss Traverse states that she has made no definite plans for the future.

FAMOUS TO QUIT PRODUCING AND ONLY MANAGE THEATRES

Wall Street Faction Led by Connick Winning Significant Victory Over Zukor —Important Resignations Looked for Shortly—Trouble With John D. Williams—Victor Smith Economical Man.

THURSTON MAKING FEATURE PICTURE

Magician Is Using Home as the Location.

The newest recruit to independent picture making is Thurston, the Magician, who is reported to be filming a feature which will be called "Eternity."

It is being made on the grounds adjacent to his home in Beechhurst, L. L.

SELLS "OLD LACE" NOVEL FOR \$50,000

Renco Film Co. of Los Angeles Purchaser.

Chicago, June 16. J. H. McCullough, husband of the late Myrtle Reed, novelist, has sold the picture rights to her novel, "Lavender and Old Lace," for \$50,000 to the Renco Film Co. of Los Angeles. The same company obtained options on "The Master's Violin," "The Master of the Vineyard," "At the Sign of the Jack o' Lantern" and "Old Rose and Silver."

Six months before Miss Reed died about five years ago, Ogden Nash Poore, (Episcopalian) rights to all her books and she held out for \$1,000, which was refused.

SABBATH AND PICTURES.

July 6 Election Important in Colorado Springs.

Denver, June 16. Sunday theatres and picture shows will be the issue at the election held July 6 in Colorado Springs. Film and theatre men are actively campaigning to put the election over.

At present Colorado Springs people go to Manitou, Broadmoor and Fountain for Sunday amusement. General sentiment seems to favor opening the town.

CABINET MEMBER TO OVERSEE PICTURES PROPOSED IN BILL

Senate Committee in Washington Also Instructs Charles F. Hunt to Submit Plan for Introducing Films Into Grade and High Schools—Millions Asked for Educational Purposes.

Indianapolis, June 16.

Charles F. Hunt, 14 North Capital Avenue, this city, has a plan of national scope for the installation of picture projection machines in and distribution of films to the public schools. Mr. Hunt not long ago testified before the Senate Committee on Education in Washington in a hearing on the bill which proposes a Cabinet member to be known as secretary of education and the appropriation of \$100,000,000 for certain educational purposes.

At the request of the Senate Committee, Mr. Hunt has prepared an outline of an amendment to the present bill to provide for pictures in both grade and high schools. Mr. Hunt favors a separate bill appropriating \$5,000,000 for the purchase

and installation of projection machines, films and books where states or counties contribute one-half toward such investment.

Mount Vernon, N. Y., June 16. The introduction of the picture in the public schools here is still in general instruction in the latest educational feature in this city. Under plans now being arranged, educational films are to be shown with courses of study.

Recently a Victor machine was purchased to be used at Schools 2 and 10, and at the first exhibition last week the children showed interest. The picture, "The Legend of Sleepy Hollow," was used, and simultaneously the children were instructed to read the story of the same name.

A powder string leading to dynamite is credibly reported to be burning from the financial ceiling tower of the Famous Players-Lasky corporation straight toward the presidential suite. A string of resignations even more important than those which began several months ago is shortly due for announcement, but the immediate result of the pronounced disagreement between H. D. Connick, representative of the Kuhn-Lobk banking interests in the Paramount shop, and Adolph Zukor is a victory for Wall Street.

This victory takes significant form in the announcement shortly to be made that Famous Players will abandon all plans for making legitimate theatrical productions, and even expensive pictures, to concentrate on theatre management. The net results so far of this radical change of policy are:

A quarrel with John D. Williams, who has sponsored "For the Defender" and other Broadway productions for Famous.

Williams and Famous Rev.

The decision to do as little as possible under the Frohman banner this season and to carry out the agreement with Broadhurst, but not to extend it.

The row between Williams and the financial interests in the Famous aggregation appears to have some connection with the activities of Walker Wangor, the young Dartmouth man who married Justice Johnston.

Wangor had something Ferguson, the road confidence of the Wall Street crowd and was well recommended by an insider who saw in him someone sufficiently acquainted with legitimate conditions to hold down that end while Alf Hayman was incapacitated. As Williams was doing the same sort of lobbying work for Famous, the two apparently clashed. Subsequently Williams began to roll up a bank account, following the success of "Beyond the Horizon," and got out of the Famous traces.

As far as the Frohman offices, it has not yet been decided whether to take a chance next season with William Gillette. Ethel Barrymore in "Derby Day" will be made the most of, but the only new venture decided on is a revival of "The Heartbreak," with Otto Skinner in the leading role, and that cannot be called exactly new.

Cross of the Matter.

The real crux of the whole matter is a division as to the policy between Adolph Zukor and Connick, which is to say the Wall Street backers of the Famous expansion.

In line with the general trend in the banking and financial world, Connick is against taking chances. Producing shows always means that, but Connick has forced his way over, the net profit of it being the appointment to studio command of Victor Smith, formerly with Vitagraph and a brother of Albert R. Smith, president of that concern.

Smith got his job because, to quote the report downtown, he was credited with being "an economical man." As film people will allow, he was all of that at Vitagraph, and he is expected to be that, too, with Famous, which has decided to concentrate on a few productions and those all of the safe, sure and average kind.

Running like a leading string through all these relatively minor considerations is the determination of the controlling influence in Famous as reconstructed to concentrate on the owning and managing of theatres, leaving the venturesome and dangerous work to outside producers.

Long ago it was predicted on Wall Street that this would come to pass, and that if Zukor did not agree to it and adapt himself to it, he would have to go.

TEARLE SELECT STAR.

Louis J. Selznick has signed Conway Tearle and will exploit him as one of Select's stars.

"GREAT REDEEMER" TO BE MONEY MAKER

Metro Purchases Tourneur Production.

Reports from the Coast have it a mammoth feature, called "The Great Redeemer," written by H. H. VanLoon and produced by Maurice Tourneur, gives every indication that it will prove one of the sensational financial successes of the current season.

It was purchased this week by Metro, with an advance payment of something like \$200,000.

ENGAGE TARKINGTON.

Author to Write Features for Goldwyn.

Booth Tarkington has been engaged to write feature films for Goldwyn.

The rights to these scenarios, the first of their kind written for the screen by Mr. Tarkington, were secured from Mr. Tarkington through the author's cousin.

EXHIBITOR ONLY, SAYS LOEW; NOT MIXING WITH PRODUCING

Marcus Loew Issues Statement Following Speech at Cleveland Convention—Will Not Oppose Other Independent Exhibitors.

ROTHAPFEL BILL OFFERED EXHIBITORS

Same Ideas May Follow at Capitol.

For the benefit of exhibitors interested in the modern angles of showmanship, Goldwyn is prepared to supply each week programs of the "Rothapfel" type of MPP as shown at the Capitol. This service will be supplied regularly to any exhibitor sending his name and address to the Goldwyn office.

The Capitol program is arranged in units, a complete description being given of the composition of each, including the musical numbers and the dance specialties. Rare instances, it is impossible for the program to be presented exactly as it is shown at the Capitol, but the same ideas may be followed with such variations as are found necessary.

WARWICK'S SALARY \$138,000-\$180,000

Alimony Suit Reveals Sliding Compensation of Star.

Chicago, June 16. According to the alimony papers filed against Robert Warwick by his wife, Warwick was signed to Famous Players-Lasky on a three-year contract paying him \$125,000 the first year, \$135,000 the second year and \$150,000 the third year.

The wife asks an increase from \$750 a month to \$1,000 a month, and about \$10,000 back alimony.

LEO ZARBELL
Bussed by LEW CANTOR OFFICE.

SALESMEN QUIT F. P. L. FOR ROBERTSON-COLE

Declare They Can Make More Money.

An exodus of the sales force from Paramount to Robertson-Cole, with the latter negotiating what is reported to be five of the best Paramount men, has been the subject of much discussion in film circles.

An opinion elicited from some of the salesmen as to the change said they were dissatisfied with the remunerative possibilities, and that they foresaw better conditions in the new concern.

The five ex-Paramount men are Meeker, Charles Gante, M. Plotz, J. Martin, George Krebs, B. Roman and M. Dobson.

FILM GAME SUFFERS FROM "TIGHT MONEY"

Several Producers Are Complaining Over the Situation.

Pictures are said to be one of the principal sufferers in the "tight money" situation now prevailing. Several of the heads of the bigger producing and distributing companies are complaining over the situation.

One company is having the checks given its employees returned marked "insufficient funds," although the company is supposed to have between \$25,000 and \$30,000 daily income from rentals.

Tom Goughery Advising. Tom Goughery is now acting in an advisory capacity with Republic's scenario staff at Hollywood.

Supplementing his address at the Cleveland convention last week, Marcus Loew has issued a statement repeating the gist of his remarks to the Metro exchange managers at their recent assembly in New York, in which he said, to effect:

I am an exhibitor first, last and all the time, and because I have become interested in a big producing organization does not mean that I have changed my attitude. When I effected a business affiliation with Metro I had no intention of opposing other independent exhibitors. I am taking absolutely no hand in the producing end of Metro Pictures Corp. The producing end of Metro is up to the president, Richard A. Rowland, and it is going to continue to be up to him. My end of the business is the exhibiting end and that's the only end for which I assume responsibility."

What Loew Said. On the door at the Cleveland convention, Loew said:

"No individual, no clique, not even Wall street, can control the industry. Wall Street represents your friend's money. If you didn't have Wall Street you would not have had pictures."

Loew named World, Triangle, Famous Players, Fox, Goldwyn and finally his own organization as being financed by moneyed men. He explained he fought off such alliances for eight months before he accepted, and then only because he feared the "percentage basis" of showing pictures.

When the realization came that the producer would demand 1 per cent. of the admission receipts this year, 5 per cent. next and so on, Loew stated, it looked to him that within five years he would be a janitor in his own theatre under the percentage system.

"No firm wants to drive the exhibitor out of the game," Loew said, "because when he does he is killing the goose that lays the golden egg."

Friday, June 18, 1930

BIG PICTURE STRIKE COMING

(Continued from Page 1.)

members of the I. A. T. S. K. at Cleveland preceding the recent convention, the I. A. Motion Picture Craftsmen and Motion Picture Camera-men's Union, Local 657, agreed that all negative film should be stamped with a perforated punch carrying the union "trade seal," first by the Cameramen's Union, following which the positive prints made from the negatives should be stamped with the "Trade seal" by an embossing process by the Craftsmen. The stamping process is to become effective with the Cameramen and Craftsmen Sept. 1.

Situation Sewed Up.

The picture unions figure they have the situation sewed up, inasmuch as it was further agreed if the negative film does not carry the union "trade seal" perforation when it is turned over by the cameramen to the laboratory, the Motion Picture Craftsmen will not handle it. To further carry out the idea, if a manufacturer should have a film photographed by a non-union camera man and developed in a non-union laboratory, it was additionally agreed that the same would not be projected by any member of the Moving Picture Operators' Union employed in any theatre in the United States or Canada.

In brief, unless negative and positive films are stamped with the "trade seal" or and after Sept. 1, such film will be deemed "unsafe" and no member of the Cameramen's, Craftsmen's or Motion Operators' Union will be allowed to handle it.

The film manufacturers, through the National Association of the M. P. Industry, will hold the opening conference to discuss the 21 demands of the Craftsmen's Union July 15. Ninety per cent. of the manufacturers and laboratory owners are solidly opposed to granting the "trade seal" concession, and a refusal to extend its use to the Craftsmen's Union is expected. If this refusal eventuates, as the majority of the picture manufacturers believe it will, it will mean that the Craftsmen Union will strike.

Carl Laemmle of the "Universal" is reported to head the opposition to granting the "trade seal" proposition. The Cameramen's Union has not yet submitted its demand to place the "trade seal" on film as yet, but will do so shortly. It is likely that that demand will be turned down. A refusal of the Craftsmen "trade seal" demand and a strike by that organization will bring a sympathetic strike by the Cameramen, even if the Cameramen's "union label" plan is granted.

To Seek All Union Support.

In addition to the backing of the I. A. T. S. K. through the Moving Picture Machine Operators' Union the Craftsmen would seek to enlist the support of the scenario writers, most of whom now belong to the Actors' Equity Association (authors department), and the picture actors and directors, including "all-borough people," the greater part of whom belong to the Equity, being listed under the Motion Picture Department of the A. E. A.

The studio mechanics, members of the I. A., would also be called upon to assist in the event of trouble. Most of the exchange employees are now organized, such as the delivery drivers, handiers, etc., and they also would be included, it is expected, in a general strike call.

With respect to the Equity, it is pointed out that the A. E. A. peace pact signed with the Producing Managers' Association at the time of the strike holds no reference to picture manufacturers, and if the Equity members decided to support a general picture strike, they could do so without fear of legal complications.

The Craftsmen Union was formerly a part of the Cameramen's Union. In March the Craftsmen had pushed a membership of 2,000 and they were granted a separate charter by the I. A. Local 614 has its headquarters in New York. A branch local with 100 members was organized recently in Chicago. An other Craftsmen's unit is now being organized on the Pacific Coast which will bring the total membership up to about 1,000.

Craftsmen's Twenty-one Demands.

Most of the film developing laboratories are located in and around New York. The Universal has a weekly capacity of developing 2,

000,000 feet, the Paragon 2,000,000, Fox 2,000,000, Kessel 1,000,000, Bryograph 900,000 and the Palmares 500,000.

Hitherto, the laboratory workers have not worked under any standardized laboring conditions. Different wage scales have prevailed in different laboratories, wages for certain specified work varying in some instances from \$15 to \$25 a week. The same has prevailed as regards hours of labor, etc.

A list of the Craftsmen's 21 demands, including the new wage scale, now under consideration by the National Association of the M. P. Industry, follows:

Working Laws Adopted.

Section 1. That no member of this organization shall be allowed to work in any laboratory where the laws of this local are being violated.

Sec. 2. That eight hours of labor shall constitute the working day for five days per week and on the sixth day (Saturday) four hours shall constitute the working day, making a total of forty-four hours per week.

Sec. 3. That any member of this organization called upon to work overtime between the hours of 12 o'clock (midnight) and 6 o'clock A. M., except in such cases where these are their regular working hours, shall be compensated pro rata double the regular scale of wages for the position in which he is engaged.

Sec. 4. That any member working more than the stipulated number of working hours shall be compensated pro rata one and one-half times the regular scale of wages for the position in which he is engaged.

Sec. 5. That this organization recognizes and proclaims the following to be legal holidays, for which double time shall be paid for labor performed: New Year's Day, Lincoln's Birthday, Washington's Birthday, Decoration Day, Independence Day, Labor Day, Columbus Day, Election Day, Thanksgiving Day, Christmas Day, and each and every Sunday in the year.

Sec. 6. Should an extra man or men have to be employed by the day or week by any laboratory, he shall be compensated pro rata the wage scale for the position in which he has been engaged.

Sec. 7. That any person so engaged shall be paid pro rata a full day for any fraction thereof and pro rata the wage scale as set forth in Section 4 for any and all overtime according to the position for which he has been engaged.

Sec. 8. That any and all time spent in delays during the regular working day, for which the members of this organization are not responsible, shall be paid for by the employer.

Sec. 9. That the wage scale of this organization shall be lived up to and any member found guilty of working below this scale shall be disciplined at the option of the organization. Should any member of this organization lose his position for refusing to work under the scale, or for refusing to break any other law of this organization, no other member of this local shall accept his position until such a time as adjustment has been made to the satisfaction of the Executive Board.

Sec. 10. That it shall be the duty of the shop steward to report any incompetent person who is employed in his particular shop, so that such complaints may be investigated, and upon finding that the charges are justified suitable action shall be taken to have such persons disqualified from membership.

Sec. 11. That this organization shall not support any member who is discharged from any laboratory for dishonesty, incompetency or inefficiency in any position for which he has been engaged and is unequalled to fill. The decision in the premises shall be left to the Grievance Committee investigating such cases.

Sec. 12. That all members of this organization shall give their employer at least one week's notice should they desire to sever their connection with any laboratory, and shall receive the same notice or the financial equivalent should the employer desire to dispense with their services.

Sec. 13. That no member of this organization is to fill more than one position at the same time, thereby depriving other members of their means of livelihood except in such cases where the capacity of the laboratory does not justify employing men in each position. In such cases it shall be necessary to first obtain the consent of the Executive Board.

Sec. 14. In cases where it is necessary for a member to fill more than one position in a laboratory he shall receive the wage scale for the highest position in which he is engaged.

Sec. 15. That any member of this organization who fails to report for work after drawing up agreement with a manufacturer or his agent, thereby compelling said manufacturer to employ men who are not members of this organization, shall be severely disciplined at the option

of the Trial Board of this organization.

Sec. 16. All members who for unavoidable reasons find that they are unable to fulfill such engagements shall notify the employer and also the business agent of this local at least twenty-four hours before time to report for work, so that this organization may detail one of its own members to fill the vacancy without the necessity of the employer engaging men who are non-members of the organization.

Sec. 17. No member of this organization shall be allowed to devote his services to any manufacturer of film, thereby depriving other members of their means of livelihood.

Sec. 18. That no laboratory or members thereof shall have the power of independent action of any kind, whether it be a demand upon their employer for a redress of grievance or for any reason whatever. They shall first report to their shop steward, who in event that he cannot adjust the matter, shall immediately report to the Executive Board, and any action taken shall be subject to the approval of said board, or the organization will not assume the responsibility for or in-dorse any such action.

Sec. 19. That no member of this organization shall, after having had a personal disagreement or difficulty with any employer, entice other members to sever their connections, thereby injuring the interests of the organization in that particular laboratory. Charges will be preferred against any member who resorts to such methods for gratification of his personal and selfish grievance.

Sec. 20. That no member of this organization shall be allowed to accept any position in any laboratory where the conduct of the management is antagonistic to our interests, and should any member be discharged from any laboratory because of his affiliation with the Motion Picture Craftsmen, no other member shall be allowed to accept a position in any capacity with that particular laboratory until satisfactory adjustment has been made to the satisfaction of the Executive Board.

Sec. 21. The General Executive Board of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, sitting in convention at Cleveland, Ohio, May 24 to 25, 1926, received Delegate George G. Woodruff, Motion Picture Craftsmen Local No 614, of New York city, and Delegates Frank G. Kirby, Cinematographers, Local No. 537, of New York city, who appeared in behalf of the Motion Picture Laboratory Workers and Motion Picture Cameramen, respectively, and petitioned for the adoption of a "trade seal" for motion picture films.

"On a motion regularly made and seconded and unanimously carried it was decided to grant authority to the Motion Picture Cameramen, Local No. 537, to mark with a perforated punch any and all scenes photographed on negative film so that the Laboratory men might identify him photographed by Cameramen affiliated with the I. A. T. S. K. It was further decided to grant to the Motion Picture Craftsmen, Local No. 614, the authority to place and use the embossed seal of the I. A. T. S. K. in any and all laboratories manufacturing positive film, providing said laboratories recognize and employ laboratory men affiliated with the I. A. T. S. K. The intent and purpose in granting such authority is to enable the 22,000 Motion Picture Machine Operators, located throughout the United States, who are affiliated with the I. A. T. S. K., to identify film manufactured by organized labor."

(The foregoing provision is also a consideration for the manufacturers of film, and the adoption of such "trade seal" is a necessary condition proposed by the Motion Picture Craftsmen.)

WAGE SCALE.

	Per week
Assistant superintendent.....	\$125.00
Editor	100.00
Foreman timer	100.00
Foreman developing room	90.00
Timer	90.00
Negative developer	85.00
Foreman cutting room	75.00
Inspector (developing room). .	75.00
Positive developer	65.00
Foreman assembling room	60.00
Foreman printing room	60.00
Foreman performing room	50.00
Foreman examining room	50.00
Foreman wash room	50.00
Foreman dry room	50.00
Title cameraman	50.00
General foreman	50.00

LABORATORY APPRENTANTS.

	Per week
Tinter	\$60.00
Negative cutter	40.00
Air conditioner	40.00
Winder (developing room)	35.00
Hypostran (developing room)	35.00
Perforator	35.00
Loader (dry room)	35.00
Wash room men	30.00
Inspector (projecting room)	25.00
Dayroom men	20.00
Negative and positive polisher	20.00
Negative puncher	20.00
Printer	20.00
Poster	20.00
Assembler	25.00
Mounter	25.00

WALL STREET AT PRESENT

VANUCCI's comments a week or so ago dealing with the apparent sudden decision of Wall Street capital not to advance further funds to the picture industry seems to have created a lively interest among the film trade.

The article in question was prepared in haste and did not go into particular details. This is an elaboration to supplement the data at that time, in response to general demand of VANUCCI readers of the picture trade, which, by the way, is beginning to have the money feeling in its relations with Wall Street, that it is unwisely "sitting in the other fellow's game."

The whole crux of the apparent stoppage of the flow of Wall Street money into the picture business may be put thus:

American credits (the whole complex structure of money lending) have become enormously increased (inflated, in the financial term) by expansion of business enterprise, financing of American exports, Wall Street speculation and speculation of innumerable other kinds.

The Federal Reserve Board, which directs the policies of the Federal Reserve Bank, has set its face against any further extension of loans. It has warned bankers that their outstanding loans must be cut down, especially such loans as have the complexion of being for any but safe and conservative business.

These messages of warning are addressed to the bankers of the country in the Board's periodical messages analyzing the general business situation of the country. The messages never go into detail, but aim to lay down general principles covering the whole commercial structure, and each bank interprets the declarations of the Board in terms of its own conscience.

For example, the Board has declared that it is opposed to loans on commodities such as grain, cotton or similar staple held in warehouses by speculators for a time. It has warned bankers that they have been lending too much money on Liberty bonds. The Board assumes that much of the money borrowed on government bonds is being used by the borrower for speculative purposes, or at least for too risky enterprise or just as part of America's current spending spree.

The bank which has too much money out on Liberty bonds or on warehouse certificates for grain or cotton is immediately sensitive to its conscience, for there is nothing in the world so sensitive to appearance as a bank's commercial conscience. By comparison the sensitive plant is as callous as the palm of a motorman's hand.

Thus the banks which are overladen with grain, cotton or Stock Exchange securities as collateral turn a deaf ear to further loans in those directions, and try their desperate best to reduce the total of their outstanding loans.

On the other hand, other banks which have not gone too far in their financing of an enterprise that is tame, feel themselves free to engage to a reasonable extent in any operation that promises a good return on a safe basis. In either case the bank's position in relation to any individual loan is dictated by the state of its conscience toward the particular class of loans to which the individual transaction belongs.

Bringing this illustration down to the picture business, it is altogether likely that one or several big New York banks have tightened the purse strings on a certain class of picture enterprises, the reason being that it or they already have too much money tied up in that class. But that does not mean that other banks will not engage in the financing of worthy film enterprises which show a conservative basis for the loan. It is particularly important in the banker's mind that the picture company with which he allied himself shall be a "going concern," and that the capital applied for shall be designed for legitimate purposes. He will make his loans, of course, on a minimum scale. But as this rule applies just now to all business, he probably will not commit himself to a new picture enterprise. His ventures must be with a proved organization which can show a record of profitable business over a term of years, and show that its backers are strong.

There have been too many business units created in America since Nov. 11, 1929, and their sucking up of money and credits has contributed to a very large extent to the present tightness of banking accommodations. The banks do not want to encourage any more of this sort of thing, particularly in a field where the "business risk" is as high as it would be in a newcomer to the motion picture industry.

In all its notes of warning the Federal Reserve Board has laid emphasis on the fact that it is anxious not to paralyze credit to the extent that legitimate business shall be injured. This rules an important issue:

To what extent has Wall Street come to regard the amusement field as a real business, a part of the dependable commercial structure of the United States?

The answer is simple. The greatest banking houses of the country are avowedly behind several of the major screen enterprises.

The picture stocks on the New York Stock Exchange have an excellent record. Famous Players-Lasky has been listed for more than two years and there has been no evidence that it has been the object of manipulation. A dozen of the most respectable stocks in the list could be cited which cannot show nearly so clean a record, either in their performances on the ticker tape or in their financing. Loew, Inc., although a member of the Big Board list less than six months, has disclosed nothing more startling than a normal market for an inactive stock. Its opening quotation, when it came over from the Outside Market, was \$11 a share, and it has not shown a range of more than \$3 a share during its Stock Exchange career. It could scarcely be said that these two stocks are "beaten issues." By the very nature of the amusement business they could not attain that classification. But their records are clean.

Vague hints have come out from the Wall Street "rumor factory" of "inside operations" by interests (vague word) concerned in the various listed (Big Board and Curb) stocks. Such shy whisperings are no more dependable than an anonymous letter, and they have from time to time been circulated in relation to every important stock dealt in on the floor.

Wall Street feeds on this sort of meat. As a matter of fact it is impossible for any tickler student, economist, seer or clairvoyant to tell (except under exceptional circumstances such as the Hutz-Alta Ryan corner) where the setting or the buying on the floor comes from in the main. Practically all such rumors are the voriest kind of conjecture and speculation, their cynical or vicious character being directed by some injury or hoped-for benefit to the conjecturer or speculator.

Running it all up, the situation appears to be that any picture man or picture company with a clean record and square dealing personnel can get necessary funds from Wall Street for legitimate and necessary purposes if the right capital is approached, BUT

Wall Street has stopped suddenly playing a sort of hysterical Santa Claus to film sharpshooters with wild ideas and a persuasive knock of argument.

Hammerman \$15.00

Clock check 20.00

The classifying of the various professions to be worked out with the individual laboratory according to the capacity of each.

HYDE WRITES SCREEN DRAMA.

J. Clarence Hyde has written a screen drama which will be used as a vehicle for Charles Lane, a character actor.

VARIETY

Published Weekly at 284 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$1. Single copies 10 cents
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NEW YORK CITY, JUNE 25, 1930

40 PAGES.

G.O.P. AGAINST TICKET TAX

ELWELL AND LEWISohn BACKED BROADWAY SHOW THAT FAILED

Slain Turfman Unable to Meet His Share of Losses When "Bonehead" Closed at Fulton—This Said to Have Caused Misunderstanding.

The Joseph R. Elwell murder has had more than passing interest for a number of Broadwayites. Although the daily papers have gone into Elwell's life rather thoroughly, they overlooked that Elwell as recently as two months ago was an "angel" for a Broadway show.

The production was "The Bonehead," in which Claude Berberian was the actor-manager. Walter Lewison was the backer of the company at the start, and he had Elwell in for an interest believed to be 33 1/3 per cent. The show is said to have lost \$15,000 during the time it was on the road and its run at the Fulton theatre, New York.

Elwell at the time of the closing of the show was unable to meet his share of the losses, according to Broadway advice, and there was something of a misunderstanding between the backers because of this.

Lewisohn also at one time tried to interest others in New York in the show, but on making an investigation of conditions surrounding the production and the business that it was doing they refused to take a piece of the proposition.

The Fulton theatre was taken over for 10 weeks at a guaranteed rental of \$3,000. When the show closed with several weeks of the time still to run the "Oh Henry" show went in for a brief run, then Charles Emerson Cook played "An Innocent Idea" at the house, playing a percentage arrangement with Lewisohn. This ran out when the rental period of Lewisohn ended last week.

One of the associates of David Belasco states the master manager is taking an unusual interest in the developments of the murder case from a dramatic standpoint and that he has already evolved five last acts as the various possible solutions to the crime.

ENTERTAIN DELEGATES.

Broadway to Write Appropriate Airs for Democrats.

Max Frisch, June 21. Frank Knowlton, Western manager of Shapiro-Hermann, wrote appropriate lyrics to popular melodies that will be used to entertain the delegates to the convention.

Knowlton also secured exclusive singing rights for the Auditorium where the Democratic Convention will do the nominating.

THEATRICAL STOCKS HITTING LOW MARKS

Loew's Down to 26; Goldwyn Hanging Around 18; Orpheum Inactive.

Outsiders were more or less nonplussed over the fall of Loew's, Inc., to 26 Tuesday, the lowest point it touched but once since underwritten at 26 several months ago. Those on the inside merely smiled noncommittally and made no explanations, but it is believed they are, in reality, pleased at this situation, hoping it will go still lower, when they will buy it in themselves, being quite content with the \$1 annual dividend and willing to wait patiently for what they are confident will be a sensational rise in the future. By noon Wednesday the stock recovered half a point, but there is no evidence it is receiving any support from the inside—in fact, the contrary is generally believed to be the case.

Famous Players-Lasky closed Tuesday at 26 and went up a notch the next morning. There is no reason for the fall of a couple of points since last week other than the generally weak market.

Nothing is being said for or against Goldwyn, which hovers around 18, with no explanation for its drop from 22 not so long ago. In the trade it is stated Goldwyn is in a healthy condition, making a fine line of pictures for next season's release. Its recent theatre acquisitions are regarded as good investments.

Very seldom are there any published records of sales of Orpheum Circuit stock, quoted at 32 for several weeks. A phone query to a Curb broker Wednesday elicited the information that some might be had that day at 30.

HARRIS SHOW AT PLYMOUTH.

The Sam H. Harris production "Little Miss New York," staged by Arthur Hopkins the past season and given a preliminary tryout, goes in rehearsal next month.

It is scheduled for a New York showing at the Plymouth the second week in August, preceding the return to that house of John Barrymore.

WILL MAKE IT A CHI'S EQUITY MAN, KEYES, CAMPAIGN ISSUE

Will Give Their Support to Efforts to Annul It, According to Local Representative — They Hope Thus to Capture the Big Theatrical Vote — Press Agents to Go Ahead of G.O.P. Speakers.

TO TRY OUT SCHEME

A significant sign that the legit and picture interests will favor that party which will help to eliminate or subordinate the luxury tax on admissions to all forms of amusement places was reported along the Rialto. At the Republican headquarters in New York City plans to wipe out the luxury tax on theatre tickets would be one of the issues in the campaign on their part, it is said.

Word on this comes from Scott Bone, publicity manager for the Republicans at 19 West 44th street. It is understood prominent showmen have importuned that party to incorporate such a measure.

Still another angle of interest to the theatrical profession as it affects the Republican candidate is the news that the prominent speakers who will campaign for Harding and Coolidge will be heralded in advance by professional theatrical press agents.

The idea was suggested to them by Garrett Cupp, who recently finished a season with Miss Janis and (Continued on page 6)

HARRIS AND BERLIN IF CORN LEAVES?

Reported Irving Berlin May Be Sam Harris' Next Partner.

If the actual dissolution of the Cohen & Harris firm duly occurs June 30, which is at present the scheduled plan, it is said Irving Berlin may be Sam H. Harris' next partner in legitimate productions.

Sammy Harris and Berlin are jointly interested in a new theatre project for the theatrical district with the house to be called The Music Box.

June 30 is but a few days away and there continue much speculation among legit producers whether George M. Cohen and Sam H. Harris will finally declare their business union at an end.

CHI'S EQUITY MAN, KEYES, STARRED IN UNSAVORY INQUIRY

Brought Before State's Attorney to Account for Charity Fund—Charged With Letting De Rocat Underpay Chorus Girls—"The

ORPHEUM MATCHING FILM HOUSE PRICES

Same Pictures and Five Acts to Boot.

Kansas City, June 23.

That the Orpheum people are going out to popularize their "pop" policy and at the same time are going to give some of the picture houses a run for the business, is evidenced by the quality of the bills being offered and the scale of prices adopted for the summer season.

In point of value the Orpheum's summer policy sets a new standard for this city. The leading picture houses are charging from 30 to 65 cents admission and giving a feature picture, comedy and news reel. The Orpheum meets this opposition by giving the same quantity of first-run pictures and also five Orpheum acts, while the prices are scaled down to average around 30 cents, with no increase for Sundays or holidays and with the war tax included.

The bargain prices and the continuous performances have proved a success, and the summer run should show a profit for the house.

REPLACE MISS ROWLAND MISS PATTI HARROLD

"Irene" Does Not Suffer Through Change.

Adèle Rowland is not to return to "Irene." The present occupant of the title role of the piece, Patti Harrold, is to continue in it, according to report.

The Vanderbilt Producing Co. secured Miss Rowland when Ruth Day left to create the role in London.

Miss Rowland's salary was \$600 a week. When she fell ill with throat trouble Miss Harrold, who is the daughter of Orville Harrold who rushed into the role at \$75 a week.

There has been no effect on the capacity business of the piece, as the managers have decided to let her continue.

Chicago, June 23.
J. Marcus Keyes, the fly in the theatrical ointment of this powerful village, figured in a number of inquiries, protests, petitions, addresses and other uncomfortable movements within the week, of which a calendar includes:

His paper, "The Actor," failed to thrive and has suspended publication.

Keyes was brought before the state's attorney to show his accounts in the disbursements and receipts of a charity fund of which he was treasurer on allegations of alleged misappropriation of several hundred dollars.

Petitions were started to have Brett Higgins, booking head of the A. E. A. agency, removed, and Keyes started a counter petition to have him retained.

Charges were circulated that Jessie De Rocat, Keyes' biggest and most consistent advertiser, is permitted to employ chorus girls at \$15 and \$20 a week, whereas the scale calls for \$30, and Keyes threatened to close several rival shows where the girls get under \$20.

Keyes' advertising project to start a theatrical club, for which considerable money was raised, turns out to be entirely in his own mind, as no charter has been applied for, no meeting is known to have been called and no temporary organization can be found. Part of the money was raised at a Midnight Frolic, ostensibly for the club.

Keyes himself made known the suspension of his publication. He said it was "dying" and that he had an "angel" who had put up \$10,000 for resumption in the fall.

TROUBLES OF THE PAPER.

Several of his staff had left him, including his business manager, who had been put in by the printing firm, which withdrew him. (Continued on page 6)

HOUSES STAY OPEN.

In Former Years Closed Earlier in June.

Independent vaudeville booking agencies report houses are remaining open this season which were in the habit of closing the latter part of May or early in June in former years.

Prohibition and the unusually cool weather are the causes given.

MAY LESLIE STAGING ACT IN LONDON REVUE

Only Musical Comedy Stage Manageress.

Charles Cochran has by an arrangement with Morris Gest engaged May Leslie to go to London next month to stage an act of the new revue Cochran is to present at the Pavilion. The title is to be "London, Paris and New York." It will be the work of three stage managers in producing. An Englishman is to stage the first act, which takes place in London; a Frenchman the second, in Paris, and Miss Leslie is to stage the New York act, which is to have about four scenes.

May Leslie has the distinction of being the only musical comedy producing stage manageress in this country, and had charge of the stage for the "Century Midnight Wheel." At present she is appearing in "The Gold Diggers," having replaced Lillian Tashman, who is taking a month's vacation.

JACQUE RICHEPIN'S TITLE.

Paris, June 21.
"Madame d'Epheus" is the probable name of the three act comedy in verse by Jacques Richépin, which his wife, Cora Lapierre, will mount next season at the Renaissance, with Colin as partner.

IN LONDON

By IVAN P. GORE.

London, June 8.
The Criterion company, which is still playing "Lord Richard in the Pantry" to big business, will all take a holiday in July. Cyril Maude will not leave the cast.

The production under the direction of James Bernard Pagan of "The White-Headed Boy" by the Irish Players has been postponed. This leaves the company open for a summer tour. "The White-Headed Boy" probably will be seen at the Ambassadors in the autumn.

The sale of chocolates in theatres after 8 o'clock may not appear to be a matter of vital importance, yet it has been occupying the managerial mind for some weeks past. The managers, or those who have leased the chocolate industry from the managers, demand the right to sell their patrons chocolates after 8 o'clock. London is literally covered with "double crown" posters announcing the demand, while crowds of chocolate sellers have demonstrated with banners, etc., all complete in true trade union style. Questions are being asked in Parliament and the managers are being strenuously opposed by the shopkeepers.

Some months ago a stir was created throughout Britain by the discovery of the body of an absolutely nude man in a field miles from anywhere. The body has now been identified as that of H. G. Wells, a concert artist, but there is no clue as to how it got where it was found. The police are searching for members of the concert party of which he was a member.

C. B. Cochran will produce an English translation of the Guiyri music hall play "L'Amoureuse" in the autumn. He also has another adaption from the French entitled "The Lady and the Dancer."

Charlie Hawtrey has quite recovered from his recent illness.

"Within the Law" being off, the Kingsway will soon be held for time once more with a new play by Arnold Bennett, "Body and Soul."

Apart from the gradual acquisition of the West End by Grossmith & Lunn, the new "play" paper described the firm recently as a "theatrical octopus." The previous are also running into the net of the syndicate—now which makes it more difficult for the independent managers to get dates and carry on, only the very poorest being left to him while the big syndicates appear to hold all the rest. The provincial managers of ten years ago are "off the road" or nearly so and their patrons have to put up with "West End" shows, well-staged but often badly played. In the same way the old actor who knows his business is being driven out, and

PEGGY O'NEIL DISPLEASED

Calls in Attorneys in Controversy With Robert Courtenage.

London, June 23.
Peggy O'Neil and her London manager, Robert Courtenage, are having something of a row at present. Miss O'Neil has called in solicitors to handle her end of a controversy in progress. According to the star's version, Courtenage, at the time of making a verbal contract with her for her appearance in "Paddy the Next Best Thing," at the Savoy agreed to hold the play for her to star in, in America.

In Variety Miss O'Neil read the American production is to be made this fall by Robert Courtenage in association with the Shuberts, and Elsie Huber is to create the part in New York. Miss O'Neil states this breaks the contract Mr. Courtenage has with her.

The managerial side of the question is that Miss O'Neil has agreed so tremendously in London she will remain here at least another year in the play and that it would be impossible to end the London run to make possible her appearance in America with it.

GRAY SAILS FOR HOME.

Paris, June 23.
Albert Gray sails for home on the "Adriatic" this week, accompanied by R. W. Hammont, president of the Educational Film Corp. J. J. McCarthy sails July 21 on the "Olympic."

MUSIC BUSINESS INVADED BY UNION

Effort to Force London Strike Fizzles.

London, June 23.
The National Union of Printing and Paper Workers has held off a good many of the employees in the music publishing business here, such as the packers, stock keepers, etc. It has drawn up a schedule of wages and given the employers notice this scale must be paid.

The majority of the music publishing houses took a firm stand on the point that their men must either leave the union or give up their jobs. In most cases the jobs won.

Several employers, however, of Feldman & Co., Hawkes & Son, Metzler & Co. and Eugene & Co. came out chiefly for recognition of the union. The employers state that they will not have the strikers back on any condition, and are filling their places.

The union now threatens to force the publishers to recognize the union by getting printers and paper workers to withhold supplies, but it is not thought this will be successful.

"JIG SAW" BIG SUCCESS.

Laddie Cliff and the Dolly Sisters Hit.

London, June 23.
Produced at the Hippodrome June 16, "Jig Saw" proved to be the biggest kind of a success despite its postponement. The production is elaborately staged and dressed. The chief and most popular episodes include a hat trimming scene in which a huge hat shape is trimmed with chorus girls in Wiltonbrough dresses a "Limelight Night" effect in which Jessie Wiltonbrough plays a Chinese boy and a gorgeous scene in which the chorus appears as poppies.

The biggest individual successes were scored by Laddie Cliff and the Dolly Sisters, especially in their very clever pony trot dance. Daphne Pollard gets there immediately in burlesque studies, but is none too well treated by the authors. Ben Field was excellent as was the rest of the cast.

The press is unanimous in agreeing about the success of the show and company. Maisie Gay, a London favorite, walked out before the opening saying her part was bad and that what she built up was taken from her.

PARIS AGENTS MUST REGISTER

Paris, June 23.
The police ordinance of March 24, 1914, relative to theatrical and music hall agencies, which was the object of joint opposition prior to the war, and which petition of the syndicate of agents was refused by the authorities Feb. 20, 1920, is to be applied in the near future.

The Prefecture of Police has issued a notice no agency can be opened unless authority is first obtained, and these already established must file a demand for the continuation of their business.

One month is now allowed for the filing of a demand from agents already existing.

ELDORADO NEW BILL.

Paris, June 23.
Trotter & Brignon imagined they had another "Ph! Ph!" with "L'amour qui Rêve" at the Eldorado. The light operetta, as a matter of fact, is equal to that of Christine, but it has not caught on any more than "Ph! Ph!" would if produced today so another attempt is to be made soon with "La Goulueuse," musical comedy, with Mme. Parayre in the lead.

Trotter & Brignon, managers of the Theatre Michel, have taken over the Eldorado for the summer.

The Annual Théâtral Garden Party is scheduled for June 22. Among the many attractions will be the Grand Giggie Theatre, with a company including Gerald du Maurier, Iris Henry and Laurette Taylor, "Old Bohemia in a Dry Corner," with Joe Coyne as Miss Host, "Beary Rose," a burlesque of Barris' Haymarket show, and "The Poet's Corner." The Garden Party is not an afternoon's entertainment for a poor man, especially when about 75 per cent of the "professors" are indulging in a compunctional rest.

Jesse Benson, restored to health after a long illness, will reappear in the autumn in a new musical play "The Cockney Princess," under the banner of Ernest C. Böhm.

To make way for "Tiger," Tiger Lady Forbes Robertson has had to move "Come Out of the Kitchen to the Court."

Constance Collier, who has had to leave the Court to make way for Lady Forbes Robertson, will take "Peter Ibbetson" on tour.

When J. B. Pagan introduced "Madam" and her amours to a London audience at the Duke of York, Alfred de Musset, Henri Chopin and Louis will support Miss Patrick Campbell in "Madam."

PAPERS RAISING PRICE.

"Performer" Goes from 2 to 8 Cents, "Stage" Same Price.

London, June 23.
The printers here have secured another advance of about 8 per cent. in their wages and the cost of white paper is still increasing. As a consequence about 40 periodicals are increasing their selling price, some also raising the price of advertising.

Since the beginning of the war the cost of printing has risen 300 per cent., and white paper has gone up almost 400 per cent.

The "Performer," an English music hall publication, is about to increase its selling price from 6 to 8 cents per copy. Originally selling at 2 cents, it gradually increased to 6 cents, and the present raise to 8 cents places it on the same basis (in point of price) as "The Stage," which covers all branches of the amusement trade.

"Pilgrim's Progress" Dramatized.

London, June 23.
John Hastings Turner has dramatized Bunyan's "Pilgrim's Progress" for production in the West End by Donald Calthrop.

74-YEAR OLD ACROBAT REHEARSING NEW ACT

"Papa" Cragg, of Cragg Family Preparing Aerobic Turn for West End.

London, June 23.
"Papa" Cragg, 74 years old, of the Cragg Family, is preparing a new acrobatic act which is designed for the West End.

PUCCINI ONE-ACTS.

Successfully Produced at the Covent Garden.

London, June 23.
Three new Puccini one-act operas were successfully produced at Covent Garden, "Il Tancre," a thrilling melodrama; "Non Angelica," a drama rather reminiscent of Reinhardt's "The Miracle;" "Gianni Schicchi," an old Florentine light comedy.

IN PARIS

By E. G. KENDREW

Paris, June 11.

Menoret, femme toupie, or human gyroscope, who appeared at the Nouveau Cirque, Paris, and who was seriously hurt Oct. 11, 1911, due to faulty construction of his apparatus, was awarded damages for the accident. Menoret considers the amount insufficient, being unable to perform since the date of his fall, and is now suing for an increased allowance. The French court will render a judgment in a couple of weeks after further investigation.

There is a rumor of the resignation in the near future of René Fabre as administrator of the Comédie Française and the appointment of Marcel Prevost in his stead.

A chansonnier in a fashionable cabaret having sung a ditty of his own composition relative to the accident which occurred on the railroad recently to President Dench, a member of the public protested that was not upheld by the rest of the audience) and consequently expelled, the authorities gave orders to the police to carefully watch all entertainments and prevent scandals." But as a censor does not exist, objectionable songs cannot be forbidden until a scandal is caused.

The plan of founding a Franco-American conservatory of music in the palace at Fontainebleau is taking shape, the idea being to organize a home for American students to complete their studies, on the lines of the Villa Medici at Rome, which is supported by the French Government. Francis Gaudemet will probably be director.

Walter Damrosch of the N. Y. Symphony Orchestra, has been made a Chevalier of the Legion of Honor by the French Government.

The first novelty at the Opera Comique next winter season will be a work in five acts by Maurice Donnay music by Alfred Brunel, to be entitled "Le Bois Candide."

"Dame Libellule," by the American composer Faure, will be mounted at the Opera Comique next season.

In the basement of the Cinema Max Linder a small theatre is being built with a capacity of 800, for comedy.

"Comédie," a Parisian theatrical daily, is organizing a competition of modern dancing. The trials will take place in the afternoons next week at the Marigny, Champs Elysées.

Rosalie Audier having acquired a summer house at the Ambigu, to play "Le Cri du Coeur" by Gleizes and Vélez MM. Henrion and Coquelin have removed the "Maitre de Poésie" (Henrion Master) to the evening bill at the Porte St. Martin.

LEON ERROL

STILL IN VAUDEVILLE
Sutton, W. S. BENTHAM

We are still of the opinion that we expressed on the occasion of the first production that the best thing in "The Whirlwind" and, indeed, one of the best things in any revue in London at the moment, is the burlesque melodrama, "The Pig's Nale," with Mr. Charles Withers.

CHARLES WITHERS

Charles Withers is a sport. After having given Purchas, a former champion cyclist, an opportunity to sing during the recent vaudeville show at the Ambassadors, he is now exhibiting Suzanne Wurts, a champion swimmer, in the operetta

Peggy O'Neil

AT THE
SAVOY THEATRE, London

"Paddy, the Next Best Thing"

"Most delightful artist and most charming actress America has sent since Anna May."

—London Daily Express.

CAMPAIGN IS STARTED TO WIPE OUT CARNIVALS UPSTATE

New York Civic League Brands Traveling Shows
"Peril to Public Morals"—Rev. Miller's Activities Stop Indecent Show at Binghamton.

Syracuse, N. Y., June 22.—Condemning traveling carnival companies now playing Central and Northern New York as a "peril to public morals and an insult to people everywhere," the Rev. Dr. G. R. Miller, editor of "The Reform Bulletin," and State superintendent of the New York Civic League, has opened a fight to drive the exhibitions out of this territory.

Dr. Miller drew first blood at Binghamton where, as a result of his activities, an alleged indecent show in a carnival playing there was closed by the police. Clergymen of that city will ask the Common Council to bar all other carnival organizations from the city.

Ritter charges are made by Dr. Miller against carnivals that have been allowed to operate up-state, and others that plan to play the territory. He declared today that he will go from city to city throughout this vicinity in an effort to close up the carnivals if playing, or to secure a cancellation of dates if just booked.

"We are in the midst of a big fight against the unspeakable immoral carnivals which are again sweeping over our State like a devastating scourge, injuring the morale of all who attend them," stated Dr. Miller. "We shall drive most of these carnivals out of the State before the middle of the summer."

League Faces Deficit.

According to Dr. Miller, the Civic League is facing a deficit of about \$3,000 to meet bills and also notes in the bank due before June 30. He is making a plea for contributions to wipe out the deficit, as well as to support the anti-carnival campaign. Church organizations are asked to come across, even if the sum is only \$5. In connection with the drive up-state, Dr. Miller is flooding the cities with copies of his organ, "The Reform Bulletin," which contain the following article:

The editor of The Reform Bulletin had occasion to be in one of New York State's largest up-state cities, and his attention was called to a carnival which was being held out at the edge of the city on a vacant plot of ground. We went to examine it and found spindie wheelies, peddler wheel roulette wheels and a dozen or more other rank gambling devices in full operation. At some of the gambling booths we saw the manager put down five silver dollars and call on the passing throng to put down 20 cents and take a chance to win the \$5. Many people, young and old, some children twelve to fifteen years of age, were putting down their money on a number on the roulette wheel, hoping to win the \$5. Thus the gambling fever was being aroused and fed, and as a result many young men may take up gambling as a life profession, and thus live by robbing others—through the gambling method.

This carnival also had a most shockingly immoral "women's show," for men only. The three pretty, but of course lewd women, came out on a platform in front of the tent in which they gave their show. Their manager in trying to give the large number of young men there an idea what kind of a show they would see if they would pay their 20 cents and go into the tent, made the most vile and foul hints and suggestions as to what they would see in the tent—a continual appeal to the very lowest and basest elements in human nature.

The lewd women in that show performed vile "oriental" dances and the nasty "booboo-booboo" dances and went through other revolting physical contortions, intended to arouse the lower passions of the young men present.

Second Show Vile.

When that show was over the manager jumped up and said before the audience left, "Boys, wait a minute. Can you stand anything stronger? Would you like to see the girls go the long?" Of course many yelled "Yes, sure." Then he said "Well, if you will pay a quarter more you can go into the back room of the tent and see some-

thing that will stir your blood. This is the same show we give in the winter before the clubs in the big cities and get a dollar each admission. You can see it tonight for a quarter, and if after you see it you don't think you got your money's worth tell me so as you go out and I'll return your money."

We think every man present paid the quarter and went into the next room show, which was unspeakably more nasty than the first show. There were vile things those women did—things so vile we cannot even hint at them enough to give our readers an idea of what they were. They gave that show about every 30 minutes during the evening and hundreds of young men crowded into that tent to see it!

As we left that show in the tent that Friday night the manager said: "We will be here two days more, Saturday and Sunday, all Sunday afternoon and evening. Tell all your young men friends what you have seen tonight. Urge them to come and see it." Think of such a show running on Sunday! But on Saturday we got the women arrested and the carnival closed.

The remarks of many of the young men all through the show were inexplicably vile and shocking to any one who had any sense of decency. No young man who went into that vile show could leave as clean in thought as when he went in.

This is plain talk. That is the intention of it. We want to arouse the Christian people to the enormity of this carnival evil. The carnival managers have admitted frequently to representatives of the New York Civic League that they could not make their carnivals a financial success if they cut out all gambling schemes and all "women shows." That is, if the immoral and unlawful parts of the carnival are cut out they would have to close up and disband.

KEITH ESTATE SUIT SETTLED IN BOSTON

Satisfactory Agreement Reached With J. F. Cronan.

Boston, June 22.—Moorfield Storey, a Boston attorney, to whom was referred as Master suits by John F. Cronan, a Boston lawyer, against the executors of the will of the late A. Paul Keith, reported to the Supreme Court this week that a satisfactory settlement had been made between the parties.

Originally Mr. Cronan brought a bill in equity against Edward F. Albee and others, executors of the will, to enforce a contract alleged to have been made by Mr. Keith whereby he was to pay Mr. Cronan one-third of the sum he might inherit from his father, the late H. F. Keith. This was providing Mr. Cronan succeeded in effecting a reconciliation between father and son, and the turning over to the latter the Keith theatres.

A. Paul Keith left about \$15,000,000. Cronan claimed that under the contract he was entitled to \$5,000,000. Cronan later brought a suit at law in the Superior Court when his right to maintain a bill in equity was questioned. Both suits were sent to Storey to be heard.

CENTURY SHOW POSTPONED.

The new Century Revue show by the Shuberts, due to premiere next week, suffered a postponement, according to a report Wednesday.

Two or three weeks must elapse before the new production will be pronounced ready, it is said.

N. Y. A. ELECTION IN JULY.

The annual election of officers of the National Vaudeville Artists will be held during July.

The exact date may be announced next week.

JARRELL AND REYNOLDS
Booked by LAW CANTOR OFFICE.

STRONG AND PERCIVAL STAGE STREET FIGHT

Supporting Members of Valaska Suratt Fined in Court.

George Strong and Walter Percival, in Valaska Suratt's "Scarlet" vaudeville sketch, staged a street fight at 54th street and Broadway last week that landed both in Night Court where they were fined \$10 each.

The men had been bosom companions, and the fight is said to have been the outcome of an argument which started in Strong's apartment on 54th street. Strong took exception to a remark of Percival's and invited him into the street to settle it. The latter accepted. They were belting away at each other when an officer appeared.

Percival is now in the Adria-dacks. Strong says "I'm going into pictures for a few months, but when Percival feels that he's well enough, he can find me."

BERT SAVOY TELLS WHAT "ANNIE" DID

No More Court Stuff for Bert—Jay Brennan Agrees.

Bert Savoy, whose matrimonial tangles in Chicago came near rivaling "Silk Hat Harry's Divorce Suit," arrived in New York this week along with his partner, Jay Brennan and the "Hitchy-Koo." Both members of the team declared they never wanted to see the inside of a courthouse again. Savoy, now that it is all over, declared himself, saying that he wasn't going to marry Hazel Hayden, a picture actress whom he met at Jack Pickford's studio on the Coast; that he never had his picture taken with a pipe in his mouth and that he doesn't walk manfully when taking his bows" at the end of their act.

Savoy's wife, "Annie," who was Anna Kramer before marrying, succeeded in starting things when "Hitchy-Koo" arrived in Chicago last week for a repeat date. Savoy had secured a divorce during the first engagement of the show, prior to its Coast trip. Somehow the case was reopened and Friday night detectives arrived at the Colonial, Chicago, with a bench warrant for Everett McKenzie, Savoy's right name. No one knew that and the "bulls" were forced to leave the stage without getting their prey. But someone around the Sherman House in the know tipped the cops off, and Savoy was annexed after the performance.

Saturday there was a long court session, which ended when Savoy agreed to a settlement on Annie, who is now running a furnished room house in Chicago. Brennan said the trial "stood 'em up" and that "everybody but the Big Brown Brothers was brought into the case." Jay also said that he was asked his name so many times at the trial that he forgot it himself and was going to answer "Name Caruso."

Brennan in talking about the warrant said it was the "last word in warrants," being a body attachment, which permitted only realty or personal property for bail, which was why Hitchcock had to put up pearls as security.

Savoy alleges that when Annie vamped from the Creighton apartments in New York some months ago she took along rings and over \$6,000 which they jointly had in a safe deposit vault. Asked if that was brought up at the trial Brennan explained they were so "dizzy" they forgot it.

On Broadway, this week, Brennan said he had just left Savoy in their flat listening to a phonograph record of "Oh, How I Laugh When I Think How I Cried About You."

Chicago, June 22.—The divorce suit filed against Mrs. Anna McKenzie by her husband, Everett McKenzie (Aert Savoy) has been settled out of court, before "Hitchy-Koo" closed here. Savoy was served with a writ of no cause to prevent his leaving the city. The settlement outside of court enabled him to leave with the show.

SAVOY AND BRENNAN AGAIN.

Savoy and Brennan are about to return to vaudeville after a couple of seasons with "The Folies."

Max Hart is their agent.

ADVERTISING ON VAUDEVILLE BARRED BY KEITH OFFICES

Agitation Started Through Phonograph Companies Paying Artists for Publicity—Includes All Forms of Worded or Verbal "Notices."

The Keith office this week decided no free advertising will be permitted on its stages, through word of mouth, lettered announcements on any article used in a setting or on special drop. The Keith office also stated its own house ads drops would lose all advertising upon expiration of present contracts.

The order affecting artists was directly brought about through the big time agency ascertaining phonograph companies were making payment where their make of instruments was being employed by vaudeville acts and the name of the

maker displayed or mentioned in the turn. There is no injunction against the use of phonographs when required in connection with a turn or other article, provided there is nothing indicating of a free advertisement employed for an audience to read or hear.

The ruling extends to free advertising of any nature on the vaudeville stages booked by the Keith office. It was stated. An instance was recited of a hatter in Louisville who paid \$30 weekly for his name to be mentioned, and other cases had come to the attention of the Keith agency, it was said.

OTHER CABLES

THEEDA BARA TALKS.

London, June 23.

Theeda Bara arrived in Liverpool June 20. When interviewed by a Variety representative she said she was here for a rest and in search of suitable legitimate play material to take back to America. She adds that "The Blue Flame" was not a success, though it might have been, and failed to please the critics. She attributes this to the piece being more suitable for picture scenario and suggests having it done for the screen.

Miss Bara has had many offers for British films. It is significant Mr. James M. Parrott has an appointment with her.

THREE-ACT FARCE.

Paris, June 23.

A new three-act farce "Le Cri du Coeur," by H. de Gorze and Pierre Veber, was presented at the Théâtre de l'Ambigu for the summer season June 19. The cast comprise Maulay, Louvigny, Jean Worms, Madame Germaine Risse, Colline and de Normand.

It met with a good reception at the press rehearsal, as usual, while the paying public declare it a success.

MARCEL SIMON GETS CIGALE.

Paris, June 23.

Marcel Simon, the comedian, who has been leesse and acting in risky farces at the Scala for the past few years, has taken over the Cigale music hall, which he will open Sept. 16 with a farce by Bataille Henri and Moussy-Ron to be entitled "Tauras pas au bout."

The policy of the Cigale will then be similar to the Scala.

OPERETTA AT RA-TA-CLAN.

Paris, June 23.

Mme. Rasini has leased the music hall on the Boulevard Voltaire for the summer for a season of operetta by Goulliard.

The present run of the "Quaker Girl" for one month only is under the direction of Mme. Rasini with Frank Mauris as administrator.

"ANTAR" AT OPERA.

Paris, June 23.

The next important work of the Académie Nationale de Musique after Vincent d'Indy's "Legende de Saint-Christophe" will be "Antar," by the late Gabriel Fauré, on a poem by Chatrier-Gouraud. Rehearsals will commence shortly.

GUILTY IN REVUE.

London, June 23.

Sacha Guitry, the French light comedian, will appear in a Cochran review probably in the autumn.

CLIFFORD BROOKES COMING.

London, June 23.

Clifford Brooke sailed June 16 on the Adriatic to stage "Wild Chariots" at the Princess, New York. Maria Movrovitch was on the same steamer.

GOLDWYN-OSBOE DEAL.

Paris, June 23.

It is reported here that Goldwyn is arranging a French film deal with Adolphe Ossès.

TO TOUR AMERICA.

Paris, June 23.

Dufontaine is leaving soon with a French comedy company for a tour of America.

MOGODOR PALACE CLOSING.

Paris, June 23.

The Mogador Palace is closing for the summer July 16.

Lowell Thomas on Invited Trip.

London, June 23.

Lowell Thomas sailed on the "Orientale" June 19 for an Australian tour, by government invitation.

LOUIS CALVERT SCORES.

London, June 23.

A London manager, presumably Charles Cukrman, is negotiating for Louis Calvert to visit New York next season, but Calvert is due to produce a new comedy at the Théâtre Étienne VII September 13.

GUILTY NEGOTIATIONS.

Paris, June 23.

"Come Out of the Kitchen," produced at Wyndham's, June 16, is a personal triumph for Louis Calvert.

The piece pleased the audience and had a good reception.

CLOSE "COME OUT OF THE KITCHEN."

London, June 23.

"Come Out of the Kitchen" opened at the Court this week.

REVUE AT MARGNY BIG.

Paris, June 23.

Albert de Courville's revue at the Margny is doing splendid business.

MANAGERS-MUSICIANS STILL DEADLOCKED

No Break in Increases Up to Wednesday—Strike Threats

Musical Mutual Protective Fund, 310, New York local musicians and the committee representing vaudeville, burlesque and pictures, were still deadlocked Wednesday. The musicians' union reiterated its intention to call a strike July 1 if the managers do not agree to a 16 per cent. wage scale advance and the conditions asked by the musicians' union. The managers' best offer, which they are standing pat on, is 12½ per cent. advance.

The legitimate and musical comedy managers' committee held a meeting yesterday (Thursday) with the musicians' union committee to further talk over the question of wage advances and conditions. The musicians' representatives early this week stated a 10 per cent. advance in musical comedy and legitimate houses would be insisted on. The legit managers' best offer up to Wednesday was 25 per cent. advance for dramatists and 20 per cent. for musical comedy theatres.

CLEVER LOT DRAINING HELPS RINGLING-B. & B.

Show Given Despite Rain and Low Level.

Boston, June 23. The Ringling Brothers, Barnum and Bailey circus played here last week under conditions worse than at any other local showing. It rained steadily from Tuesday until Saturday morning. That added to the rains of the previous week made the lot a lake. The problem of pitching the tent and giving a show was most cleverly solved in a fashion which might be termed "circus engineering," with the result that in spite of the downpour the show played to capacity nine out of the 12 performances.

When the long convention reached the lot below the level of the street and opposite the Boston Opera House on Huntington Avenue, he found a big pool the water reaching three feet deep in some places. It was such a condition that forced the Nels Photo show (with the last showing of George Carpenter) here for the week ending June 12 to cancel the Saturday night performance.

Fifty men were put on the job of draining the lot, extra help being engaged. Several large holes were excavated by means of a steam shovel and radial ditchers led to the holes or wells. The latter were covered with timber and electric pumps kept going all week.

A ditch was dug completely surrounding the big top, the pumps also drawing the water from the trench, which caught the seepage during the downpour. On the lot it was necessary to use 200 car loads of ashes and no less than 40 car loads of straw were used to keep the seats dry.

It was noted the Ringlings show has the same admission charges as last season with \$1.45 (including tax) being top. When the show played Madison Square Garden at the start of the season, charging \$1 top, it was said that \$1 would be asked on the road for the best seats. This was probably never attempted, however. The general admissions are at \$1.50 rents.

"NAME" SHOW WANTS TITLE

Carmell and Harris named "What's in a Name" Monday night placed in the show through Pitty Patrick o'Donnell. The dancers will remain with the show on their next season.

A contest is being used to select a new title for the show, which will start its road dates at Atlantic City early in September. The attraction is nearing the end of its Broadway run.

BUSTANOBY SEEKING

Los Angeles, June 23. Jacques Bustanoby is here to buy the famous San Simeon Castle and make a club restaurant out of it with cabaret and dancing features. It is located at Hollywood. May be he is "booted" with an Eastern bankroll.

HENRY FINK ALONE.

Chicago found vaudeville may once Henry Fink is a single act for a week or so. Mr. Fink, long ago in vaudeville, has been prospecting the Rita restaurant in Brooklyn for several years, having established a large following and considerable popularity over in the Ruby Burroughs. In his own place, Mr. Fink has often appeared as an entertainer and assistant to the rever.

It is on the strength of his hold standing that the Brighton theatre is considering the proposal put to it by George O'Hearn.

JIMMY HUSSEY HAS REVUE BUG

Starting His Own, "Chicken a la King"—Opening in August

The revue bug has struck Jimmy Hussey. Mr. Hussey is organizing his company and has named the show temporarily "Chicken a la King." Hussey has written the book with music by Howard Johnson and Archie Motter.

It is expected the Hussey revue will open in August probably playing Klaw & Erlanger time.

A lot of principals, with many from vaudeville, have been tentatively engaged by Hussey, who is now in vaudeville with his own production act.

LAURIE-BRONSON DIVORCE FILED

Alene Charges Joe Quit Her: Nominal Alimony.

Chicago, June 23. Alene Bronson filed suit here for divorce against Joe Laurie Jr., charging desertion. An alimony settlement of \$1,500 in full is asked and the custody of the child, Joe Laurie Jr., is divided equally. The H. Whiteman trial sat.

Hussey will look to Lorraine throughout his appearance. Venetian, Gramercy and Ventnor.

Laurie and Bronson were one of the best known two acts in vaudeville. Their separation in Chicago late last summer and their later breakup their end.

HEIL MACK ARRESTED.

Charged with Passing Bad Checks in West—Held at Long Beach.

Toronto, June 23. Neil Mack, of Vancouver, and Mack has been arrested at Long Beach, Calif., for passing a bad check on the American Express Co. there.

Alvando and Mack came west over the Panhandle line. When in Tacoma Mack exchanged with his given the number you store a bad check to him, using the name of Joe Ford Jr. Following the team's departure from this city the Captains, Mackland says checks given by Mack came back to local hotels. If the Long Beach charge does not hold up Mack will be returned to Tacoma on the charges now preferred against him.

The filing for the team was A Team of Anchors.

PUBLISHING "CINDERELLA"

The news of Cinderella on Broadway where partners of the Winter Garden was suspended from Monday to Thursday will be protested by Warner, Feld & Snyder. The latter firm about complete the list of the main partners to handle the various management of all the other having signed on future productions from time to time.

Best guess composed the Winter Garden with a few numbers coming from Ted Snyder, Harold Attwells, the lyric writer for the花园 shows, but he's under contract to W. F. & S. for about a year.

PURCELLAS IN GARDEN SHOW.

Cinderella of Broadway, due to open last night at the Winter Garden, had the Purcellas featured inserted into the program at the last moment.

The boys are dancers with a difference, their brother. They are Americans who have been abroad for six years.

CARLTON and BELMONT
Booked by LEW CANTOR.

STAGE HANDS' MATTER REFERRED TO COUNCIL

American Federation of Labor Committee Will Investigate Carpenters' Complaint.

The jurisdictional controversy existing between the International Alliance of Theatrical Stage Employees and the Brothers of Carpenters and Joiners and the Electricians of the Building Trades Department of the American Federation of Labor has been referred to the Executive Council of the A. F. of L. Both of the factions in the controversy are to appear before the Executive Council within 90 days and the matter is to be adjudicated at that meeting.

At the Montreal convention of the A. F. of L. the Building Trades Department had a resolution which it was going to present to the convention asking for a suspension of the charter of the I. A. T. S. E. This resolution did not get out of committee, the substitute offered being a reference of the matter to the Executive Council.

The general impression is I. A. trades is that there will be an understanding arrived at between the I. A. and the Brotherhoods of the Building Trades, and that the agreement will wipe out any ill feeling that there is existing for the time being at least.

James Lemire, the newly elected international president of the I. A. T. S. E., and the members of the Executive Board of the I. A. returned from Montreal early this week. The matter pertaining to the jurisdictional fight between the two bodies did not come up at the convention until Saturday of last week after the election had been held.

HENDERSON'S STARTING TWO-A-DAY SHOWS

Opens Big Time July 5. With Eight Acts.

Henderson's Coney Island will commence playing big time vaudeville twice daily, full week for eight acts, July 5.

The show will be booked by John J. Collins of the Keith office. Mr. Collins also books the Brighton Theatre at Coney.

Henderson's since diagnosed of by the Fred Henderson interests has been playing vaudeville or pictures It is operated by the JJ Weis brothers (not an acrobatic act).

LEXINGTON AVE BOOKED UP.

The H. P. Keith theatre interests have not taken possession of the Lexington Avenue Opera House, as reported last week. It was stated that the house had been taken over by them under a lease and that they would operate the theatre beginning in September under a small time vaudeville policy. One of the officials of the management now at the Lexington denied this in toto.

The Keith people cannot have the Lexington under a lease under any circumstances according to him. They can have the house if they will purchase, he said, and the purchase price of the property is \$900,000. However, if they purchased at this time they would not be able to take possession until January next. Holding arrangements have been entered into until that time. The Lexington Grand Opera Co. has the house for three days weekly and the other three days are taken under an agreement with the Commonwealth Theatre Co. The playhouse are arranged for an vaudeville vaudeville.

A month or six weeks ago, when the Keith interests were negotiating for the house, they could have had almost immediate possession. At that time the theatre was unrented for the coming season.

BILLY GIBSON IN DRAMA.

Billy Gibson, formerly of the vaudeville teams Gibson and Channing, will be featured next season in a three act dramatic play, "Self-Defense," to be produced by Robert McVicker.

FANNIE STEDMAN IN CHI.

Chicago, June 23. Fannie Stedman has taken up a residence in this city.

She was married about a year ago to Jay Metzler of Woodstock and Phillips.

A DAUGHTER'S AMBITION.

Minnie Gallander, whose father (Gallander), was convicted of assault in the third degree as a result of Minnie's charges of cruelty, etc., has written to a female picture star asking for advice how she can break into pictures.

Miss Gallander thinks the recent publicity received as chief witness against her father makes her a desirable asset for the screen and wants to use her own life and experiences as the scenario.

Gallander, clay modeler, is now serving a sentence for the assault.

"BRAKEMAN'S BRIDE" LURES BALLPLAYER

Akron Waller "Framed" by Fellow Tossers—Tears to Street at Bull's Rear.

Akron, June 19.

Dear Chick:

I have so much news for you, I feel like a ticker and I'm going to hand you a laugh at my expense. Which goes to prove that because a guy is addicted to wise cracks is no reason to believe that he has more than one tier of brain cells.

Last Monday we're jumping from Akron to Buffalo. Alright! from the train I spied the sweetest looking blonde I ever rested my chancers on. You know my weakness, it begins with W. Well, one of our young pitchers, who has been posing as a wise guy, slides up to me and says: "Ain't she the dark. I just got acquainted with her in the buffet car and she invited me to call tonight. She's the brakeman's wife of this train. I told her I would if she had a friend and she said she had one who was a better looker than she is." Well, to get down to the meat, I wished myself alone to take care of the friend, figure that with my notorious powers of lying I might cop out Mrs. Brakie. About 7 o'clock I meet Whalen, which is this egg's name, and he goes into a telephone booth to catch the meat. He comes out in a minute and says everything is octopus, that she wants us to bring some bottled beer and sandwiches.

I inherited this portion of the evening's entertainment and we stock up heavy. He calls a taxi and we drive to a terrible looking joint. Whalen explains it's the best that the brakeman can afford, and there's many a rose blossom in an alley, and a lot more junk. When we get to the brakeroom he opens the half door and whispers, "It's up two flights." We cross up stairs like a couple of pot men. At the top of the first landing Whalen says to me, "I'm not going to take any chances on this cap iron home. I'm gonna' to call her." I began to get nervous and it dawned on me that it was a cookin' good idea.

So Whalen calls up "May May." All of a sudden I hear a roar like an angry bull and a guy who looked ten feet tall starts tearing down stairs hollering, "I'll murder the pair of yeh." A minute later a shot sounded right in back of us. Well, Chick, you've seen Ty Cobb go to first base when he was in his prime, but the way I made the street would make you think that Tyrus had leg iron on. I think I had Max O'Farrell's record. I would have been going yet only a big burly harness guy glommed me and said, "Who did you kill?" I tried to explain that it was all in fun, but he wouldn't listen.

Just about then Whalen showed, and I told the copper that Whalen could identify me. Can you imagine my feelings when Whalen says to the bull, "I don't know this man, never saw him before in my life." Well, they hopped me to the bench, and after a lot of more statin' Whalen finally give the guy behind the desk some kind of an office and they turned me out. The copper and the desk sergeant were laughin' so hard I thought they'd have a fit. Whalen was also wrestlin' with his son, and just then a great light dawned on me. I tumbled after leavin' the jail when I see the whole ball club lined up across the street, slappin' each other on the back and laughin' like apes.

The whole thing was a farce. The dame leavin' the train wasn't no brakeman's wife at all. They never saw her before or since. The angry husband was planted in the hallway. He was a friend of one of the gang. The chaps were electric light bulbs. The desk sergeant and the copper, both baseball bugs, were on the play. I found out later that it's an old gag and is called "The Brakeman's Bride." I remember now that Prince and some of these guys around 6th street used to put it over for amusement while they were mullering on Broadway. I never tumbled for it was staged perfect. However, we learn something every day we live. For instance, if cost me \$3 last night to find out that some guys will buy two cards and fill a flush.

Shoot me a line and let me know what's happening on the big stage. Your Old Left Bowzer.

Oph.

BIRTHS.

Mr. and Mrs. Andrew Smith (Chi.)—June 13, daughter.

Mr. and Mrs. Murry Harton (June 13, son). The father is of Cremona, Harton and Sparling.

Mr. and Mrs. Fred Balshofer (June 13) at their home in Beverly Hills, Calif., daughter. The mother was formerly Dorothy Regal, of vaudeville. Mr. Balshofer is known in the picture field.

WANTED—MEN & WOMEN DANCERS
Gentlemen, Booking for Pictures.
Apply to—LEW CANTOR OFFICE.

GOLFING FOR SIDE BETS MAY BECOME UNIVERSAL

Charles Irwin Posts \$250 for Match With Boyce Coombe—Ready to Meet All Comers in Show Business at \$250 Each—Wants to Play 36 Holes July 1.

Through Harry Weber, his theatrical representative, Charles Irwin this week deposited his check for \$250 with Variety for a golf match with Boyce Coombe. Irwin stipulates the match shall take place July 1 on a 36-hole course. He will reach New York June 26, sailing July 3 for the other side, and sets his date of arrival Monday, June 29, as the limit for Mr. Coombe to cover his money.

The first offer of Irwin was to play any golfer in the show business for \$500 a side and the championship of theatricals. He expected at the making of the offer Weber would take half the wager and accordingly forwarded his check for half the amount. Weber said nothing about the remaining \$150.

In writing concerning the challenge which was accepted by Coombe, Irwin stated he had received a wire from Walter Keele mentioning Keele would back Mart Sheas, Johnny Rosall and Jack Kennedy against him, also young Jones of Chicago. Irwin says he will meet them all when reaching New York at \$250 each, excepting Jones, who, Irwin declares, is not a professional. Jones is the son of Aaron Jones (Jones, Linick & Schaeffer) of Chicago and associated with his father in business.

If any others take him up, Irwin says the match should be a combination one, with 12 holes to be played by all, the low score taking the park pot.

The proposal of Irwin to play for the theatrical championship and a side bet has started much discussion among the theatrical golfers. Frank Jones, winner of the Keith-Orpheum Tournament Cup last week, has been placed forward as a contender, by his friends, as against Irwin. There are others who say they would like to play Irwin for money, but up to Wednesday no one offered to post a deposit nor had Coombe been heard from since his acceptance of Irwin's challenge.

FALLOW ALLOWED BACK ON LOEW FLOOR

Lubin Says Dismissal Would Follow Further Offense.

Ron Fallow, the vaudeville agent suspended from the booking privileges of the Loew office some weeks ago, was reinstated this week by J. H. Lubin. Mr. Lubin previous to Fallow's reinstatement called a meeting of the Loew agents and emphasized the nature of Fallow's offense, also telling them a repetition of the circumstances would draw a permanent dismissal.

Following the meeting Fallow was notified he could assume his former floor privilege in the Loew agency. Fallow's suspension followed the discovery by Lubin that an act playing Loew houses under a blanket contract was doubling at a burlesque theatre. The balance of the contract was immediately canceled and after the act offered to make restitution a sum of money equal to the additional salary was turned over to Lubin to dispose of any way he saw fit. The act was thereafter given a clean bill of health and went to work for the Keith-Karbach agency to play their unopened Loew bookings any time the Loew office wanted them. The act in question was Moeys Kenna and Lee.

Fallow was suspended for not notifying the booking office his act was being used.

Brewer's Report Promises.
Victor Brewer is still in the cast of "Tuckernuck on Broadway." The report is that he had left the place with producers.

PATRICK CONNELL, JR.
THROUGH LEW CANTOR OFFICE.

LABOR TROUBLE CLOSES SMALL CIRCUS

Dick Lombard's Idea Was Good Treatment and Food.

Bridgewater, Conn., June 23.—The Lombard-Hathaway show, a one-ring circus, closed here Thursday. Labor troubles were held to blame. Though the show was only a two-car outfit, it was considered one of the cleanest circuses of its kind ever put on the road.

The squabbles of the laborers was a disappointment to "Good Luck" Dick Lombard of this city, who backed it. When the outfit opened Lombard insisted the men be paid a higher scale than with other circuses, and he also saw to it that the food was of the best grade and variety. It appears the good treatment caused a "reverse English" in the actions of the men.

WHEN CHANGING AGENT NOTICE MUST BE GIVEN

Keith Office Says Act Must Personally Notify Hodgdon.

Notice sent out to agents booking through the Keith Agency and signed by H. K. Hodgdon, sets forth the exact procedure that must be followed by acts when changing agents. A note is appended for the booking men of the same office.

Mr. Hodgdon's notification reads:

June 14th, 1930

To All Agents:
Whenever a performer changes his agent, the party to whom his business is transferred, must at once notify that artist to advise me by letter over his own signature that he is making such a change. No word or information from any other source will be considered authoritative or valid, and until such notification is received in this office and placed on file the act will stand on the books to the credit of its last representative and contracts will be issued accordingly. In the case of agents who book exclusively on the fifth floor, they will in like circumstances notify their clients to advise Mr. D. P. Hennessy of any change. This rule is imperative and must be followed strictly.

A. K. Hodgdon
To all Booking Men:

The above notice to agents will be self-explanatory. Whenever booking an act if you are in any doubt as to the agent's right to such act kindly satisfy yourselves before signing a contract slip as this is the only way in which we can keep the memoranda intact and avoid chaotic conditions.

A. K. Hodgdon

HOUSES CLOSING.

The Bijou, Knoxville, closes for the summer June 30.

The Wm. Penn, Philadelphia, closes June 31.

The Opera house, York, Pa., closes June 19.

YOUNG FULLER HERE.

Ron Fuller Jr., son of the owner of the Fuller Circuit in Australia, arrived on the "New York" June 19, after an extended trip through Europe. His father and family had been calling from Liverpool on the return July 15.

MOZART, COMMERCIAL.

Los Angeles, June 23.—Sam Mozart, formerly head of the Mozart Circuit, is back in the new city goods business.

N. V. A. GOLFERS IN TOURNAMENT

Silver Cup for Winner Starts July 12.

The National Vaudeville Artists is to hold a golf tournament beginning July 12. R. P. Albee has offered a silver cup for the winner.

Boyce Coombe heads the golf tournament committee. Other members are Chas. Irwin, Chas. Leonard Fletcher and Jack Kennedy. The contest will be open to male and female members of the N. V. A.

The links on which the tournament is to be played have not been selected, but a course in the vicinity of New York will be chosen.

COLORED CIRCUIT READY BY SEPT.

Plummer Expects to Have 10 or More Weeks Then.

The colored vaudeville circuit is to be booked through the Plummer Agency, is slowly taking form, and the booking man expects to have ten or more weeks by September.

The Shubert, Philadelphia, now playing colored road shows, will start a vaudeville policy July 5. The Lafayette, New York, now playing colored road attractions, will continue in two weeks and install vaudeville also. The Putnam, Brooklyn, will install vaudeville within two weeks.

A new house is to open next week at Newport News, Va., which will play vaudeville.

Other houses to install vaudeville during the summer are in Washington, Baltimore, Norfolk, Boston and New York.

SMALL TIME DIVIDED INTO THREE GROUPS

Now Classifying Lesser Vaudeville as A, B and C.

Small time vaudeville is now classified in the reports to the Keith office. The classifications are A, B, and C. Big time remains one solid body as before, just Big Time."

The three classes of small time divided through the various types of bills holding that commodity, may have another class added, perhaps D, that would include what are often referred to as "shooting galleries," meaning a place of no especial rank, giving what it calls a "vaudeville performance."

The Keith idea of Class A small time is the better grade of houses that play three performances daily. Class B takes in the houses just below that, while C includes theatres playing few acts and cheap bills, usually for one or two nights or days.

The classification plan is said to have been first suggested and used by Ben Barnett, attached to the Keith office, and who reviews a great many small time bills in and around New York.

HIS FIRST PRODUCTION.

The first vaudeville production to be issued by Bill Wadsworth, former general he has in view, is "Purrs and Reforms" with Arthur Drayton. The playlet will go on in the early fall.

NASHVILLE AND JACKSONVILLE OPEN.

The Keith bookings for the first two, Nashville are to be transferred to the Orpheum in that city, with it continuing to remain on the State Theatre books over the summer.

A smaller shift at Jacksonville sends the Keith shows into the Orpheum.

BOB SCHWARTZ AT HENDERSON'S.

Mr. Vernon, N. Y., June 23.—Bob Schwartz has assumed his interests in the Little Playhouse partnership to New York syndicate.

He will be managing the new management of Henderson's, Coney Island.

SHOWS' CLOSING TIME.

New Atlantic City Ordinance Sets It at 2:30 A. M.

Atlantic City, June 23.—The "Press-Union," which has been waging war against amusements here, is credited with the passage of the new city ordinance setting closing time for all amusements at 2:30 A. M. Heretofore the all-night resorts got a play until daylight.

The cabaret people have organized as a retaliatory protection, and the first gun was fired when they withdrew all advertisements from the paper.

Atlantic City was bone dry last Sunday for the first time in ages. The word was passed that the revenue office was going to clean up and as a result there wasn't an iota in the resort.

K.-O. GOLF CONTEST WON BY FRANK JONES

Equals Record of Course at Mt. Vernon in Finals.

Frank Jones defeated Frank Vinnari in the final flight, last Thursday, of the Keith-Orpheum Golf Tournament at the Mt. Vernon (N. Y.) Country Club, winning the tournament and the cup trophy. Jones played unusual golf, going out in 12 and coming back in 26, which equaled the course record. He also turned in the lowest medal score on the opening day of play, and upon completion of the tournament, Jones defeated Vinnari 3 up and 1 to give him a handicap of six strokes. Wednesday afternoon he eliminated Schamberger, giving him a six stroke handicap.

In the other two flights Clark Brown defeated Major Thompson for the Class B prize, and James McNamee beat Carl Lethbridge.

The winners of each of the final flights and the runner-ups received championship cups.

The tournament is an annual event and created remarkable interest, 27 of the 30 entrants taking the scratch at Wednesday's opening. Two consolation matches remain to be played. They are Lee Hatchell and Bill Quaid in Class A and Dan Hennessy and Charlie Harboe in Class B.

PHILLY'S BOYS' BAND.

High School Students in Weekly Musical Organization at \$1,000.

Philadelphia, June 23.—Music is claimed for the West Philadelphia High School Band which is starting its second week here as an attraction. There are 15 students in the band, ranging up from 10 years. The leader is 14 years of age. Last season the same public school band played two weeks at the Nasco and this year it has been given five weeks in the lead of the split week houses. The band will play at Ocean City for two weeks.

Arrangements are said to be made for the band to play at Keith's Chestnut Street, for the band is touted good enough to play the Palace, New York. For the theatre bookings here the salary has been \$1,000 weekly, the boys receiving a set salary.

The W. P. H. S. association with pupils of a musical inclination, and those boys who are known to be taking lessons are "pencilled in" for the band, becoming a regular player when deemed proficient enough.

The result is that the school draws many people able to play music.

Also the plan provides for a liberal number of musicians who annually are graduated from the school and almost immediately enter the local amateur scene.

STARTING LOEW'S, L. A.

Los Angeles, June 23.—Tom Harris, of Ackerman & Harris, announce the building now at the corner of Seventh and Flower, will be removed come July 1, preparatory to the opening of Loew's new house.

TRY-OUTS OFF.

The try-outs at Broadway's Shubert's have been discontinued forever.

It is to the nature of an experiment. If feasible, there may yet be a second attempt made for fall.

LEW CANTOR

Mr. and Loretta Mcdermott open at the Green Mill Garden, Chicago, Friday, June 25.

Prato called up Chicago a few days ago to confirm the engagement and was seated with a fit of his usual stammering. He forgot to receive the charge and it set him back \$15.

Shoody Has Two New Open.

Prado and Garber's Garberette

FLETCHER SUGGESTS VODE TOURNAMENT

First Golfer in Vaudeville Comments on Merits of Others.

New York, June 26.

Editor Variety

I do not claim it as a distinction, or as evidence that I am the most skillful golfer in the vaudeville profession, but the fact is I am the original vaudeville golfer and introduced the game into the profession sixteen years ago. I am quite familiar with the relative merits of all the vaudeville golfers. I will hand you my dope on the present golf situation.

Charlie Irwin is probably the prettiest golf club swinger and plays a good medal round. But he leans too much to "form," and as a match player, where winning holes count, he is by no means the equal of Jack Kennedy, or Boyce Coombe. Even Frank Jones, the present titleholder of the Keith-Orpheum golf tournament, who is not in Coombe's or Kennedy's class, can beat him.

A wager placed on Irwin against either of these players I consider a very unsafe bet. As between Kennedy and Coombe, the latter probably has a slight margin on Kennedy, but they would seem to me to be the logical contenders for the championship. I played them both the past week. Kennedy beat me in a foursome and Coombe in the same match held yesterday at Murray. I beat Coombe one up.

I would expect on my return from across the sea (I sail tomorrow) in August, that a four-ball match be arranged. Coombe and myself as a team will challenge any other two golfers in vaudeville for a trophy.

As a guarantee that we will win, a nice fat certified check will be evidence at the first tee waiting to be covered.

Coombe and myself will also donate the trophy, something the winner will be proud to retain.

Chas. Leonard Fletcher

OFFERS FOR LEE CHILDREN

Logie and Film Producers After Kidlets—Making Records Also.

Vaudeville is threatened with the loss of the Lee Children, the clever kibitz of Irene Lee, who have been the vaudeville attraction this season through their unlimited drawing power. The Lees have played quick return dates in the New York big time houses and have been head over on the return trip, a remarkable vaudeville record.

The A. H. Woods offers have been after the children. There have been conferences looking toward starting the Lee Kids Woods, through the business done by Theda Bitter in a poor play on the road, has developed faith in picture attractions, and with the strength of the children as evidenced in vaudeville, Woods thinks there would be nothing to it on the speaking stage for them. An offer for the "Greenwich Village Follies" has also been made to Mrs. Lee for her offspring. Many propositions from the film makers have been received for the children. It has not been settled just what the Lees will do.

The kids start making phonograph records next week, talking and singing for the youth of the land.

SKEAT'S CAR HITS BOY.

Mr. Vernon, N. Y., June 23.

While driving his car out of Hennig's Garage Saturday morning, Al Shean, who lives at 35 Chester street, knocked down eight-year-old Pepe Gavre. Shean placed the boy in the car and drove post haste to the Mt. Vernon hospital where several stitches were taken in the lad's forehead which had been cut through contact with a fender.

Shean was held responsible for the accident as the boy walked directly into the machine. It was said by the police.

FRISCO SET BACK \$15.

Prato and Loretta Mcdermott open at the Green Mill Garden, Chicago, Friday, June 25.

Prato called up Chicago a few days ago to confirm the engagement and was seated with a fit of his usual stammering. He forgot to receive the charge and it set him back \$15.

Shoody Has Two New Open.

Prado and Garber's Garberette

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

803 No. Grand Ave., Los Angeles,

June 14.

Editor Variety —

I wish to answer Joseph Hart's letter concerning Elizabeth Page.

Mr. Hart says that according to his contract the artist must pay the substitute's fare. He failed to state, however, that I had no contract with him. I asked for a contract before I left New York, which he refused. Later he sent one to me and I returned it to him—one of the reasons being the very clause which states I would have to pay my substitute's fare. Without a contract I was in as much danger of receiving unfair treatment as he.

In regard to it always having been the custom for an artist to pay a substitute's fare, the precedent in this same act has been the opposite, because the two men who left in Texas did not pay the fares of the two new men.

I spite of the fact that I had no contract with Hart, I gave two weeks' notice through professional courtesy. I think this was fair enough, when I could have left them flat in Los Angeles.

I have proof Hart stated in a letter "It would be better not to tell Miss Page about it until the last minute."

I merely wish you to know that I did nothing unprofessional and gave Hart a square deal.

Elizabeth Page.

Chicago, June 13.

Editor Variety —

I would like to ask the Weaver of the Weaver Brothers whose stuff he is doing and the makeup he is using playing a pitchfork the way I do a Broom-Fiddle.

Where did he get all his ideas? Did he ever see Pitts Cooper playing on a saw? He has been doing it for the past 20 years I know of.

My daddy used my Broom-Fiddle 20 years ago, and I have been playing it 25 years.

I know how long Weaver has been in the business through having played his home town, Springfield, Mo., when I saw him around the stage. That was six years ago.

This is the second time I have asked him to stop using my broom idea. Fred (Broomstick) Elliott.

Evanston, Ind., June 23.

Editor Variety —

In Variety of June 18 there was an article in reference to my suing Joe Smith and Chas. Hale, and where they state that I was employed by them. I was never an employee but a partner with them for 16 years. The general public does not know my reasons for quitting an act like that just at the time of success.

The Avon Comedy Four was given a raise in salary and I was not informed of the matter.

I did not sever my connection with the Avon Comedy Four for any other reason but the above statement. That is why I have taken legal proceedings, and the case is in the hands of my attorney Louis Collier. Harry Goodwin.

Detroit, June 17.

Editor Variety —

In Variety of June 11, Harry H. Coleman, as he styles himself, in answer to "Lifting" my material, states that he never saw our act. But he failed to state he acknowledged to me that he knew the gags were mine, but as they fit so well in his act, he had no idea we would mind if he used them. He also told me a friend gave him the gags, but told him that they were being used by us. He gave me his word that he would cease using them at once.

We heard a few days ago he was still using them and other artists' material as well. John J. Black.

(Black and Milford)

AGAINST THEATRE TAX.

(Continued from Page 1.)

Was at one time dramatic editor of the "Evening Mail." It is reported they purpose sending out one man ahead of each prominent speaker, including probably Elihu Root, Charles E. Hughes, William Howard Taft and others, with a gallery proof of each speaker's oration, and co-operating with the newspapers in every town similar to the manner in which a show is taken care of in an out-of-town engagement.

ANNA MELTEER
New Art by JOHN BYMAN.

IDEAL VAUDEVILLE?

Readers Asked to Submit Opinion.

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 154 West 46th street.

Bill will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind: Eight or nine big time acts, from acts now playing or having within a year played vaudeville, practical playing in running order, reasonable financial limitations and variety.

Most of the bills submitted so far, especially those by lay readers of Variety, have run into enormous salaries. The ideal bill doesn't require all the headliners in vaudeville to qualify, but should be a standard vaudeville show that could play the Bushwick, Brooklyn, or the Royal, Bronx, if necessary.

Submitted by Mark Levy:
Allay Up and Co. Intermission

Pale Haggard Cupid and
and Bent Girlie

Fuller, Buh and "Babe" Ruth

Soforth Sente

Buzzie Smut Willie Whistle
La Munt's Fearless Flying

Roaches Feinberg

This bill was probably arranged

after a generous supper of Welsh

rabbit by the W. K. humorist.

Submitted by Howard Mack:
Pedersen Bros. Intermission

Odeiro Herman and

Sheila Terry Shelley

and Co. Rockwell and Fox

Lew Dockstader Wirth Family

Mason and Keefer

Not well arranged nor laid out.

Its redeeming feature is variety.

Submitted by Louis Garfinkle:

Moran and Meconi Bros. Intermission

Weiser Irene Lee

El Cleo Jimmy Hausey

Imhoff, Conn and Co.

Corraine Van and Schenck

Allan Rogers Rath Bros.

Four headliners.

Submitted by D. Freud:

Harry B. Watson Intermission

Reeney - Bent Ford Sisters Revue Creole Fashion

Eric Zardo Plate

Rae Samuels Wm. and Gordon

Glen and Jenkins Dooley

Plenty of variety and within

reasonable salary bounds. Well laid out.



Copyright HENRY CONNELLY, Kansas City, Mo.

FRANCIS RENAULT

RETURN WITH

\$10,000 PRODUCTION

INTITLED

"A FANTASTIC REVUE"

Next week (June 26) Riverside Theatre, New York.
JENIE JACOBS—Personal Representative.

CHI'S EQUITY MAN.

(Continued from Page 1.)

regarding the criminal record of my chief critic for "The Actor," who had been imprisoned in London as a German spy, led to a quick severance of that relation. The price was raised to 15 cents, but as Keyes only had about 300 copies printed in all, the difference was negligible.

The charity fund matter was a public scandal, as the cause had originally been widely published and had touched the heart of the entire community. Lillian Scott, an artist ill and destitute last March, was the beneficiary of a subscription to bury her little son, Bobbie, and save him from poverty's field. Her eldest son, Eugene, was in the Children's Memorial Hospital, and her husband, Robert C. Garrod, was employed in a small burlesque theatre. The couple had been separated, and Garrod, when appealed to to bury his baby, pleaded he was broke. The chorus girls of the show raised \$25, and the manager advanced Garrod \$12 on his salary. The money was instructed to Garrod, who ran away with it and abandoned his wife, his child and the dead baby.

Friends subscribed \$107 and the child was buried. The case was called to Keyes' attention. He started an additional fund, soliciting contributions from men like Aaron J. Jones and Sidney Cushing. Dressing rooms were canvassed and it was generally supposed that between \$700 and \$800 had been raised. Keyes gave Miss Scott a check for \$20, paid her hotel bill (\$8.85) and from time to time gave her small amounts; he also paid the fare for Eugene when he recovered to send him to Fremont, Neb., where Miss Scott was then playing in an act. In all Miss Scott, who is now here at the Revere House, says she received \$200, but claims Keyes told her the subscriptions had gone beyond \$700.

Miss Scott says that when she made demand on Keyes for the rest of the fund he questioned the uses she had made of what money he had given her and told her that the balance was nearly exhausted, as he had used a portion of it to bury a chorus girl and for other charitable purposes, she says she asked Keyes to name the girl, and he refused. Miss Scott retained an attorney, who consulted with the public prosecutor. The latter sent for Keyes and demanded a showdown of accounts. Keyes says that official exonerated him. The State's Attorney's office says it is investigating.

Monday Miss Scott retained Benjamin H. Ehrlich as her attorney, requesting that he take civil action against Keyes for recovery of the money which she claims is due. Ehrlich called up the theatrical newspapers and asked that all contributors to the Scott baby fund communicate with him so that he can get a line on how much was gathered. Ehrlich is in the Woods theatre building.

Bigelow Imbroglia.

The Bigelow Imbroglia grew out of charges that the Actors' Equity booking exchange, as superintended by Keyes, is partial; that Bigelow favors his former clients and that Keyes had promised to put an actor, a member of the order, in the job instead of a professional agent who has always made his living from the earnings of actors. Bigelow to join Keyes' enterprise, and is said to have given up a well-established agency to have a contract. A petition was started and 80 names signed, addressed to the New York heads of the A. E. A., demanding that Bigelow be replaced; Keyes started an opposition petition which had 50 signatures at about the same time, to present against the hostile one.

The De Renzi matter involves about 50 girls in De Renzi's outdoor shows at Riverview and White City. When the "Marigold Frolic" opened Keyes forced the management to give every girl an out-and-out Equity contract on threats to close the show, and his demands were met. De Renzi, who worked with Keyes on his alleged "club" benefit, and who took double-page advertisements in Keyes' paper, and has not been out of it for one issue, is known to be paying all his girls under the scale.

This was revealed when several girls from "Hitchy Koo," the show which closed abruptly when Keyes enforced payment for time spent in travel, wanted to remain in town and went to Keyes' own booking office for jobs. They were offered work in De Renzi's amusement park revues, they say, at a maximum of \$20 a week, which they refused, and they left town outspokenly resolved to bring the matter before the Eastern A. E. A. officials.

In investigating the "club," Ernst, the business man on Keyes' trail since Keyes told him the American

N. V. A. COMPLAINTS.

W. B. Lawton, producer of the Ushers' Quartet, has filed a complaint against the act known as the Four Singing Ushers, alleging infringement of title. Lawton is musical director of the R. B. Moss houses. The Ushers' Quartet (four women garbed as ushers), started in the Moss theatres and are booked for the Pantages time. The act complained against, Four Singing Ushers, is now playing the Loew time.

Frank A. Burt against Ward and Raymond, Burt claiming infringement of "Anger snapping" business.

J. Royer West against Buzzell and Parker infringement on gag, which starts with "What lovely hair you have."

THE JUDGMENT RECORD.

The following is a list of judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment.

Francis X. Bushman; Marseilles Garage Co., Inc.; \$317.43
One Hill, Inc.; J. J. Dealy; \$30.216.01
Charles E. Cook; A. Ward; \$707.21
Rudolph Primi; James McCreary & Co.; \$236.66
Geoffrey C. Stein; Greenwich Village Players Co., Inc.; \$82.30
Norman Trevor; Packard Lyric Renting Co.; \$164.20
Sam Ehrlich—Longacre Operating Co.; \$49.92.

NEW ACTS.

Harry Armstrong ("Every Ruler") and Eddie Wakefield, two act.

Callahan and Biles, former burlesques, two-man act (Clegg & Curtis).

Grayce Quinn has replaced Hilda Lucy with McDevitt and Kelly.

Fisher and Lloyd, two men, blackface, singing and talking. Fisher was formerly of the U. S. Carolin Trio and Lloyd of "Honeysuckle and Violets."

Glock and Byrnes, two men, singing and comedy.

Hilda Carting, a Swedish tea dancer whose appearances have been confined heretofore to London and the Continent, will make her American vaudeville debut June 28. Miss Carting will be assisted by a ballet of 8 girls. Paul Durand booked the act over here.

Hill and Peggy, two act.

Jack Goldie in "Phoney Bits" by J. H. Hyman.

Theatrical Hospital had authorized him (Keyes) to "split" a donation to the hospital between the hospital and his "club" (a claim denied by the hospital) found no traces of any organization. No meeting was ever held except by Keyes and his own office staff. If that much, to apply the money raised at the dance toward any such project.

Dance in Equity Name.

The dance was given in the name of the Actors' Equity Association without reservation. Equity members gave their services free and the Hotel Morrison donated the use of its ballroom. Since then, and as far as Keyes was able to find, before then, no club charter has been applied for. No club of this nature has been incorporated, no temporary organization of any sort is visible.

In explaining his side of the matter, the advertising promoter for the dance, who was said to have pocketed 10 per cent. of the gross receipts, said he only got 20 per cent. He also stated that the rest of the money went to Keyes, and that, therefore, the Equity was the direct beneficiary of the affair, so there should be no complaints. He said the total was too small to serve as even the nucleus of a club, and that the club had never been seriously considered—that the money was originally intended for the purpose of buying furniture, and that the press agent of the affair, seeking a plausible reason for raising the money, had invented the "club" idea.

Raymond Hitchcock returned to New York "burning up," as he himself said, over the treatment he had received from Keyes. He said that Keyes had rushed at him and "hauled him out," raised his voice, threatened to close the theatre against him through the house management, loudly threatened to "take away his card," and had shouted that he (Keyes) would "show a few of those fresh guys who was running things." Hitchcock said he would call at the Equity office in New York on his arrival "before breakfast."

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (3rd week). Practically out for the summer and has a chance to continue into next season. Drew \$11,000 last week, very good figure for a drama type in June.

"An Innocent Idea," Fulton (3rd week). Little under \$5,000 last week. Would have probably stood better chance had it been offered in the season.

"As You Were," Central (2nd week). \$10,000 or a little under last week. Sam Bernard out of cast and missed. Herbert Corthell only remained three days, and Dick Bernard now is. Claim being made for summer stay.

"Betty Be Good," Casino (3rd week). Final week; the closing not a surprise, since takings never reached beyond \$12,000. Rehearsal not definite, but "Dinner Around" might come in. That show had been mentioned for Bijou and Astor.

"Beyond the Horizon," Little (2nd week). Final week, house going dark. Could have stayed longer, not a losing week. Was one of the few new surprise hits and regarded as fine American drama.

"Cinderella on Broadway," Winter Garden (1st week). Production postponed from Monday to Thursday.

"Civilian Clothes," Morris (2d week). Appears to have been brought back because of confusion with William Courtenay's name for two weeks more than could bear. Closing Saturday. House dark.

"Ed. Wynn's Carnival," Helvyn (12th week). Was big at New Amsterdam and promises continuation here. Moved over Monday \$10,000 last week. Has averaged over \$10,000 weekly.

"Fall and Rise of Susan Lenox," 44th Street (1st week). Last week was Brad. Fall week of run not over \$5,700. Whatever chance this attraction has was spoiled by bringing it to Broadway in mid-June, failed to remain through July.

"Famous Mrs. Fair," Miller (27th week). Between \$1000 last week and April, taking May run through July.

"Follows," New Amsterdam (1st week). Opened Tuesday night at \$10 top, regular top scale. It figured to play to a gross of around \$10,000 weekly. Production praised. Comedy weak.

"Foot-Loots," Greenwich (7th week). For a small attraction has been going along nicely. Management claims summer run for it, probably lasting through July.

"Floradora," Century (12th week). Doing fairly well of late, little better than breaking even. Opening of "Century Promenade" dated for next week (July 1) should attract fresh interest downstage.

"Gold Diggers," Lyceum (24th week). Living up to all claims

of being one of the greatest comedy attractions in years. Pace undiminished. Seat sale extends into August.

"Honey Girl," Cohen & Harris (8th week). One of Broadway's brightest musical attractions. Better than \$15,000 last week. Looks sure for all summer.

"Jane Grey," Garrick (10th week). Was due to close at end of month, though no announcement to that effect has been made. Co-operative plan giving it extra lease of life.

"Irish Players," 29th Street (1st week). Playing downtown. Moved to Broadway with extra one-act play feature. "O'Flaherty, V. C." Shaw piece.

"Irene," Vanderbilt (3rd week). The advance demand not quite equal to what it has been, but show is selling out and indications are that it will continue pace through out summer.

"Isaacs," Nora Hayes (13th week). Well off last week. Let off playing to real business. Looks safe for summer, with a dormitory theatre mentioned for it next month.

"Lighthill," Gaiety (9th week). \$12,700 last week. That gross is sufficient for the Gaiety at any time, not alone summer. No stopping this wonderful draw.

"Night Boat," Liberty (21st week). Not yet affected by loss or entrance of new attractions, and still drawing to capacity with around \$2,000 weekly.

"Not So Long Ago," Booth (4th week). Around \$7,000 weekly, which nets a good profit. Small cast without star. Business should continue through summer.

"Scandal," Shubert (11th week). Starting over from 39th Street has not passed off as well as expected. Piece about drawing to end of run with a few weeks more to go.

"Scandals of 1929," Globe (3d week). International business more operating. Last week's takings better than \$11,000, the extra amount figuring to the opening night at \$5 top, more than made up by matinees.

"Shavings," Kander-Kaufman (19th week). Final week. Show closes run and receipts on road in August.

"The Hellion," Cohen (17th week). Figures to remain two weeks more. Attraction one of the best vehicles for William Collier in years.

"Seeing Things," Playhouse (3d week). Opened Thursday last week, getting bad break from the critics. Does not figure to stand much of a chance.

"The Storm," 44th Street (26th week). Around \$5,700, with no time limit on run. Attraction and house have not passed as yet, but such an arrangement probable for balance of stay.

"What's in a Name?" Lyric (15th week). Cast changes being made. Better terms probably keeping this one in.

CHICAGO WEATHER
A VARIETY SHOW

Heat, Then Rain, Finally Nice and Chilly.

Chicago, June 23. Business started terrible Sunday and Monday in a heat wave, remained that way through two days of rainstorms, picked up Thursday with remarkably cool, clear weather. Estimated box office receipts for the week:

"Mamma's Affair" (Cort, 3d week). Very well liked. \$3,000.

"Golden Age" (Blackstone, 10th and final week). \$6,000 with cut rates; going to New York next season and has good chance for short run as it appeals to limited clientele.

"Three Wise Fools" (Prairie, 6th week of return engagement). Present \$6,000 and can stay till August with limited cut-rate schedule.

"The Sweetheart Shop" (Illinoian, 10th week). Never hesitated. \$10,000 and good till Labor Day around that figure.

"To Morrow's Price" (Woods, 3d week). Watched with interest, has held up steadily though not getting important money during weather uncertainties, over \$3,000 and audience rate strong.

"Passing Show" (Garrick, 1st week). Directed by critic and was birds as the best Winter Gaiety show in years, not quite selling out, but

NEWS OF THE MUSIC MEN

When John Abbott, executive manager for the English music publishing house of Francis, Day & Hunter, was in New York a couple of months ago he started negotiations with Remick & Co. to handle that firm's publications in Great Britain and finally made a contract with them to take effect at the ex-

istence of nature's unfriendliness but a check list showed \$14,000 and going up.

"Polar Ranch" (Olympic, 6th week). Closing extended suddenly when it turned cooler. \$5,000 best figures yet, may stay through July, but not likely.

"Century Midnight Whirl" (La Nelle, 3d week). Not getting an presents dough, well below \$4,000.

"Greenwich Village Follies" (Shubert, 6th week). \$21,000.

"Hitchy Koo" (Colonial, 3d and final week of returns). \$10,000.

"Welcome Stranger" (Cohan's Grand, 26th week). Still making money, now buying \$14,000 and until September.

William A. Brady protests against the report in the above department last week that his daughter Alice Brady, as "Forver After" in her final 1929 week at the Garrick played to but \$5,000. Mr. Brady says that "Forver After" closing week ran over \$11,000, and that Miss Brady could have remained in Chicago over the winter if health permitted.

piration of Remick's present contract with Feldman & Co., Herman Durwood, a third music publisher in London, heard about it and was competing by offering somewhere in the neighborhood of \$50,000 advance royalty. After going to Detroit and Chicago, Abbott finally presented J. H. Remick personally that P. D. & H. was the only house in England that could do justice to such an important catalog as Remick's, and Remick instructed his New York office to close with Abbott. Meanwhile Feldman heard of the danger of the catalog slipping from him and visited America personally, starting for New York the day after Abbott arrived back in London with the contract in his pocket. Durwood then commenced work on a big prospectus by sending a messenger from London with a contract and a draft to close the deal. The Plaza Co., American music jobbers has been acting as Durwood's agent. The messenger boy left London to the commencement of a good deal of publicity. He returned quickly to London.

Harry Lusk, manager of the Philadelphia branch of the Harry Von Tilzer Music Publishing Co., has joined the Fletcher, Brown & Marr Co. He will make his headquarters at Atlantic City.

The following publishing concerns joined the Music Publishers Protective Association at the last regular meeting: Walter Jacobs, Boston; Hotzinger & Ulrichs, New York; John Church, Cincinnati; Carl Fischer, New York; J. Fischer & Sons, New York; Oliver Ditson, Boston; Estate of Hamilton Goode, New York, and Gamble, Hooper & Co., Chicago.

Henry Davis of the Illinois Symphony set settled with Watson, Berlin & Snyder, waiving all rights to the song "Jean" for \$100 and stipulating this name would appear on the title cover. Davis wrote the song in collaboration with Sheldon Brooks and Bruno Friedman. Brooks sold the song to the music publishers for \$100 while Davis was on the road. Davis was informed his name wasn't on the professional copies. He consulted his lawyer, who told him that he couldn't recover money as he and Brooks were in legal partnership, but that he was entitled to have his name on the song as co-author. Negotiations were then entered into with the firm.

Henry & Frederick Goldsmith, the theatrical attorneys, are defending Fitzgerald, Carson's chauffeur, who was "pulled up" in the dragon's attempt to solve the mystery of the new mysterious \$400,000 gem robbery at Carson's home at Northampton, L. I., which occurred several weeks ago. Just before the lawyers started for Long Island last week to represent their client, Frederick Goldsmith was asked what he thought of his client's case. He turned and said, "Before we are through with this case we'll have Carson singing 'Hurdygurdy.' Tell that to Fred Fisher."

The employees of Remick & Co. are to have an outing Sunday, June 27, at Munger's Park, New Bern, Nanticoke Island. In addition to the athletic events there will be a baseball game between the Remick employees and the Irving Berlin staff.

Max Silver has been appointed sales manager for Chas. K. Harris.

Mark Morris is now in charge of the Fred Fisher Chicago office. Flily Knight has succeeded Morris as manager of the Fisher St. Louis branch.

The Music Publishers' Association of the U. S., which embraces the publishers of classical and standard music, such as Deems, Richter, Remick, etc., adopted a resolution at their convention in New York last week whereby the entire membership of 60 will join the Music Publishers' Protective Association as a body July 1.

At the request of R. C. Mills of the M. P. A., who is also chairman of the creditors' committee of Gilbert & Prindland, Inc., the sale of the assets of the bankrupt music publishing house has been postponed indefinitely. It was to have occurred last Thursday under the direction of Charles Mangold, controller for the receiver of the bankrupt.

Joe Jaschinski has been placed in charge of Irving Berlin's new Pittsburgh office succeeding Dave Wolfson, who has been transferred to the Iowa office.

Creditors of Gilbert & Prindland were called for a meeting at the office of the receiver, John L. Lyttle, yesterday (Thursday) to consider an offer of \$7,500 made for all of the assets of the firm, recently placed in bankruptcy.

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For Big Date Best Songs
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INSIDE STUFF

ON LEGIT

An inside story connected with the closing of a Broadway play recently did not come out in print, nor was the abruptness of the closing, concerning the success of the piece when ending, commented upon by any of the theatrical writers. The star closed the show and theatre upon a momentary impulse through anger. He had not been taking the best of care of himself, according to the belief of the manager of the attraction. Hearing with her for some time, the manager at last in desperation ventured to suggest a somewhat different course. He had no sooner reached his suggestion when the star said: "That's a notion. This show closes in two weeks." And it did.

Professor McKay is Scotch by inheritance and as a consequence has figured out a new idea to stir up strife. He makes the contention that where an author has an agreement with a manager for a certain percentage of the gross receipts and the manager sells the house for a night for a fixed sum, the manager is legally beholden to the author for a percentage of the gross taken at the gate.

For example, it so happened the other night, the American Legion bought the house for one night at the Riviera and sold seats at \$10 apiece, that did not interfere with the author demanding his bit of the gross.

When Morris (see) returned from London several weeks ago he explained in no mild terms the vast difference in social standing of the English manager as against the American manager, saying the former had by far the best of it. Mr. Gest showed particular jealousy over what he called the gentlemanly fashion of living enjoyed by the English managers. He mentioned one case, how the Englishman had his Rolls-Royce, his home with spacious grounds in the suburbs, and his children. Asked why he couldn't live likewise, Gest said "He couldn't afford it." Last week Gest procured a home at Bayonne, L. I., and as he already had a car, all that was necessary to make it even with his English friends were the children. Gest said that was easy, since his chauffeur had two kids and they would suffice.

General Reddy McKay has blossomed out as a player on the stage and within a period of two months admits he has beaten the pants off \$10,000. "Red" is in "Honey Girl" at the Cohen & Harris, the piece being the musical version of "Checkers," the racing melodrama, with "Red" playing the role of the test. It is his first time in a Broadway show and he figured it out that he ought to prove his bark. He owns a \$5,000 motor car, says the mortgage is paid on his Princetown home, and has a substantial bank balance to prove that he is collecting from the books. "Red" admits that his bets are not made on his own dogs but that he has money "information." He gave some friends the word to me day and claims to have had five on another. The only question about "Red's" winnings is how much the banks will take away from him when his luck turns, for he says that betting \$250 on a craps is just a poker's bet the way he is supposed to.

George Russell walked out of "Floradora" Monday last returned Tuesday. The comedian objected to a rule that callers back stage must find a card to the player. It is said that the rule was制订 in Russell's favor.

CLEAN LYRICS FOR BEST VALUE.

Speaking on the subject of popular music of the day, Mrs. Marc Oberdorfer, of Chicago, is reported addressing the music conference of the General Federation of Women's Clubs in Des Moines, last week, with the statement, "Ninety per cent of it (sheet music) would not be allowed to go through the mails if it were literature." Mrs. Oberdorfer is reported employing such other eloquent adjectives on the same subject as "indecent" and "unpleasant." She also stated America stood on the threshold of a golden age, that the country was supreme artistically and that music should be among the first of the arts to be nationalized.

When pin-up women like Mrs. Oberdorfer are waking up to the fact that popular sheet music exceeds the conventions in its allegedly "smart" or "clever" or "blushingly naughty" patch lyrics—though it costs more conservative minds look upon them in a less complimentary light—music publishers may give this matter something more than a hasty second thought. A Federation of Women's Clubs such as every metropolis, not alone the automobile city, knows, can make things interesting—undoubtedly so—for this branch of the arts and crafts, and graceful, and the publishers know there are enough internal obstacles in the music publishing business to be surmounted without inviting trouble from the Great White Way. The public who comprise the sheet music buyers, and are the sole source of revenue for the trade.

Music publishers are too closely ruled by the vaudeville preference to apply the sterilizer to their product. The chief depend on the face of it is that popular song lyrics be funny, the funnier the better. What more sure-fire method to obtain this comedy than to make the catch lines queer? If they were risque songs, definitely or not, well and good, but when downright vulgarity is the usual result, is there any wonder welfare workers complain? Fifty per cent of the so-called comedy songs contain lines not fit to repeat on the house piano open to ten-year-old Willies or thirteen-year-old Astor's gaze. The big phonograph concern, as may or may not be common knowledge, are justifiably jealous of their good names and fame, and maintain a strict censor department which orders certain lines deleted and authorizes written for vocal recordings on their lists where the lyric is considered too coarse for use in the home. As a result one oft compares the sheet music lyric with one song by the vocalist to detect certain changes here and there in the way of "scratches" lines with the discovery the sly lines have been replaced by words more nearly approaching the taste of a parent.

Which may be proof that despite the constant bemoaning by publishers for new titles and new topics to write sheet music to the old fashioned clean ballads that sell the most and in most of demand. Not comedy is a comic-themed song, and of course comedy, songs are as much the better. Not rather than disagreeable double entendre suggestive comedy lyrics at times the clear-headed, and they're the most popular. Publishers would preferably continue buying old-fashioned love songs and foreign

WILL KING LEAVES FOR NEW YORK TRIP**Show Opens New Loew State Theatre in Oakland.**

Ran Francisco, June 22.
Will King and wife (Clair Starr) left Wednesday for New York to remain several weeks. Herman King, a brother, accompanied them. Harry Davis, manager of the Will King Company, remains here having been supplied with sufficient funds to advance money to any member of the organization requiring same during the several weeks vacation.

The Will King show is scheduled to open the new Loew State theatre in Oakland, which is expected to be completed the early part of August. The policy of the State in Oakland will be similar to that of the Casino the past season, featuring the King show which will appear in conjunction with the regular Loew road shows.

"BOOTLEGERS" ROAD TOUR.

Ran Francisco, June 23.
"The Bootleggers," one of the many musical shows produced by John MacArthur of Ya Liberty Playhouse in Oakland, opened its road tour at Vallejo last Monday to good business.

The show jumped to Medford, Ore., where it will start a tour of Oregon, Washington, Idaho, Utah, Montana and Western Canada. Jack Sheehan, Eddie Gilbert and Eddie Harris are featured. Walter Kimber is ahead and Milton K. Smith is with the show.

\$300,000 FRESNO THEATRE.

Ran Francisco, June 23.
Architects are preparing plans for a \$300,000 theatre and office building to be erected in Fresno for the Loew interests. The theatre will be designed to seat 2,500.

A one story and mezzanine market is to be erected on a Market street lot recently purchased by Ackerman and Harris. A lease on the structure is being negotiated by A. C. Blumenthal & Co.

JOHN MacCORMACK SAILS.

Ran Francisco, June 23.
John McCormack sailed yesterday on the *Ventura* for Australia.

NEW LEAD FOR ALCAZAR.

Ran Francisco, June 23.
Tess Regan arrived here Thursday from New York to open July 4 as the Alcazar's new leading woman.

Cowden Ball for Australia.

Ran Francisco, June 23.
Betty and Cowden and Mrs. Lorna Cowden sailed on the *Ventura* June 22 for Australia, where they will join Hugh McIntosh's revue at the Tivoli Theatre in Sydney.

Redmond Company Switches.

Ran Francisco, June 23.
The Ed Redmond Musical Comedy Company has switched its activities to San Diego after completing a stock engagement at the Jean Theatre in San Jose.

Griffith's Minstrels.

Ran Francisco, June 23.
The minstrel troupe being organized by Sam Griffith will start re-hearsals next week. Thirty people will comprise the organization that will play this coast at \$1 top.

Mrs. Reckler Tried Suicide.

Ran Francisco, June 23.
Mrs. Louise Reckler attempted suicide while in a dependent mood last week by swallowing a quantity of poison. Mrs. Reckler has been entertaining in cafes.

Crouch to Marry Soon.

Ran Francisco, June 23.
Clay Crouch of Lloyd and Crouch announces that he will shortly be married to Kay Bering (non-professional) of Los Angeles.

"Wedding Bells" Business Light.

Ran Francisco, June 23.
Patronage was light for "Wedding Bells" at the Curran, where it opened Sunday.

REDUCE STOCK PRICES.

Oakland Fulton Charges 75 Cents for Summer.

Ran Francisco, June 23.
The prices at the Fulton, Oakland (stock) have been reduced from \$1.50 top to 75 cents top. The change in the admission scale is announced as "special summer price." Last season George Eby, manager of the Fulton, ran a series of ads in opposition to the Te Liberty and Orpheum summer stocks to the effect that "summer price" meant inferior entertainment.

WEST AND WIFE BACK.

Ran Francisco, June 23.
Willie West and his wife (Hazel Boyd) arrived on the steamer China last week from Colombo, Ceylon. West was the principal comedian and producer for the Harvard Musical Comedy Company, which closed its world tour at Colombo April 2. Myrtle Dingwall, George Crotty, Daphne Leigh and Peter Heaton are playing concert dates in India, while other members of the company, including Pearl Jardine, Brownie Brownell, Jessie Williams and Rose Smith, are touring the world on a pleasure trip.

Emma Ellsworth, also of the Harvard company, was married to an English officer at Karachi, India, last January. Wally Baynard remained in the Far East and will organize another show with people to be engaged in England.

"NEW BOSTONIANS" OPEN.

Ran Francisco, June 23.
John J. MacArthur's light opera company, the "New Bostonians," opened at the Columbia Monday night in "The Chocolate Soldier." The cast includes Jefferson De Angelis, Ann Tasker, J. Humbert Dufay, Marie Horgan, Detmar Poppin, Lavinia Wina, Edward Quinn, Leslie Leigh, Frank Rindale.

A chorus of about thirty is directed by Paul Steinendorff. Willis M. Goodhue will be in advance and Howard MacCullough is manager with the show.

ORGANIZE MUSICAL SHOW.

Ran Francisco, June 23.
Allen Curtis, formerly a director for Universal pictures, arrived here last week from Salt Lake City. His mission here is to organize or secure a musical comedy show for a stock engagement at the Strand Theatre in Salt Lake City.

The Strand is one of the numerous theatres controlled by W. H. Munson in the Mormon city and was heretofore devoted to a straight picture policy.

BAKER STOCK CLOSER.

Ran Francisco, June 23.
The Baker Stock Company at Portland, Ore., closed last week for the summer. Lillian Foster, John Fee and George Taylor of the Baker players opened at the Fulton in Oakland this week, while Miss Claire Sinclair, another member, will spend the summer here with relatives.

Walter Gilbert, the stage director, opened a school of dancing in Portland.

ADA THOMAS SUED.

Ran Francisco, June 23.
Ada Hughes Thomas, manager of the Roy Welch Lady Singers appearing on a Chautauqua program at Grass Valley, was sued in that town for a doctor's bill contracted while there 11 years ago with another troupe. She alleged the members of the company were individually responsible.

The Judge gave judgment for the full amount.

LOEW ROAD SHOWS

Will Not Lose Week Through Casino Switching.

Ran Francisco, June 23.
The Loew road shows scheduled for the Casino will not lose the week through the Casino switching from vaudeville to a production policy during the summer. The acts will be added to other bills in this vicinity, which will be increased.

The local Hippodrome is playing seven acts this week instead of the customary five. With the opening of "Trivolities" at the Casino this week smoking is permitted in all sections of the house.

TRIVOLITIES' OPENING LIGHT**Show Pleases and Is Praised by Press.**

Ran Francisco, June 23.
"Trivolities," opening at the Casino Monday night, drew good down-stairs, but extremely light upstairs, especially in the dollar section, and Tuesday's attendance was even lighter. The show deserves the praise received from the press and first nights. The exceedingly good vaudeville talent sent the production over exceptionally big, especially Henry Lewis, who stopped proceedings in two places, and Edward Galigher's excellent straight work throughout, and, with Rolly, proved another strong feature. Frank Davies and Delle Durnell, with their birdseed smart talking act and Tom Nip and Charles O'Brien, dancing, and Richard Bold's excellent singing also stood out, registering strongly, while contributions by Sophie Bernard, Lorraine Wise and Dolly Best were warmly received. Girls, numbers and costumes made a good impression and the Lovers' Lane number proved most effective scenically.

The Battle of Bay Rum by Galigher and Lewis just before the finale of the show was too late for best results and could be dropped to the production's advantage.

Jack Josephs.

Little Pipitax and Co. made a strong closing number, the knock-about clowning stunts getting big laughs. Much appreciation was also shown for the straight's nifty tumbling. Weaver Brothers, next to closing, won the show's applause bows as a couple of natural rubes in "The Arkansas Traveller," playing perfectly good music on saws with bows and hammers, finishing with both playing a single saw. Miller and Capman, an excellent male team, displayed dance ability in a fair routine, but appeared handicapped by the musicians in the pit marking time, and finished to light returns.

Fashions de Vogue was a draping turn with a couple of models, and passed quietly. The draping is excellent, but the singing efforts detract. The Flying Weavers, with strong jaw work on a revolving apparatus, made an attractive opener, and Billy Smart appeared fourth with violin selections. A plant singing from a box was eliminated after the first performance Sunday.

Jack Josephs.

LOEW'S HIPPODROME.

Ran Francisco, June 23.
The seven acts at Loew's Hippodrome this week and the usual feature picture made so long a show that some of the acts didn't even appear at all at the Sunday shows.

The Randow Trio opened fairly well with a comedy equilibrist offering. Spencer and Rose, a light comedian and a straight with familiar talk, got big laughs and a big hand for good eccentric dancing. Ryan and Moore, a mixed team, pleased with a neatly presented singing offering.

William State, an Italian monologist, went over big with good laugh-getting material. "Honeymoon Inn," an unusually good tableau with Charles Young, an exceptionally clever light comic with an individual style, scored a big success. Corcia and Verdi stopped the show with excellent violin and cello ability, injecting original comedy for big laughs. Tom Davies & Co., with some good dialog and situations in "Checkmated," a domestic farce, gets laughs, though the present cast is only fair.

Jack Josephs.

McVICKER'S, CHICAGO.

Chicago, June 23.
Morris and Kress, two girls, begin the proceedings with a combination dancing and skating act that fails to do anything in particular. Martin and Elliott in No. 2 position do little better. These boys dance well but lack personality and punch Harry Hussey began to pick things up. He has a genial sort of smile and certain sang froid that lands him on both feet. He opens with some fake magic, does a little club juggling, passes at a fake cartoon, plays with a steel guitar for a few minutes, then delivers one of those whining numbers from it, and closes with a dance, and through it all keeps up a running fire of talk that is not built for heavy laughs, but is pleasant. The audience liked him very much.

Next was a distinct novelty, Mr. Ford's Golden Wheel. The act opens in full stage, using a massive cyc with three very lookable girls in colonial wigs and white tights posing upstairs. The girls climb into an intricate looking rigging, that is none the less beautiful, and proceed to deliver an iron jaw and swinging ladder act. Two of the girls do the teeth banging and ladder posing while the other rides a bicycle sort of contraption in the center that propels the rigging. The act was a hit. Gordon and Delmar had easy going, Ernie's fly delivery and Miss Delmar's fresh, delicious personality sliding them into easy favor. Al V. White and company, with a human appeal sketch based on some do-

meat tangos, held the interest of the audience, and at its conclusion took five curtain calls without an effort. Allman and Gould, double blackface, were a laughing riot.

Bernard Brothers and company closed the show with an act that is good enough for anybody's circuit. Opening in one, the two boys play a violin selection that holds these in their seats that may have had ideas of leaving. The setting then goes to two, with a flood light thrown on a Venetian street scene, and one of the boys playing a violin off stage while a gondola enters with other brother playing the accompanying violin and the "company" propelling the gondola and singing a catchy number in a good baritone voice. The lighting for this section of the act is perfect. The act closes back in one with a double violin number. It was a clean hit and deserves much better things than a closing position on the small time.

HIPPODROME, CHICAGO.

Chicago, June 23.
Marie Rossi proved to be a very poor opening act. Miss Rossi has a beautiful voice and refined appearance, but her act lacks color, the opening number being particularly poorly chosen. In another spot she would undoubtedly have gone better, but at the best her act needs another selection of songs. A good ballad or comedy number would help wonderfully.

Green and LaFelle picked things up and put life into them. The girl sings blues and jazz numbers as they should be sung and the man at the piano is a perfect foil for her. His piano solo had the added spirit of being funny and was well liked. The Three Falcons do a ring act that contains all the stuff, done fast and snappily.

Harmon followed and scored a clean hit with a series of straight violin numbers. The man is surely master of his violin and could do wonders if he developed some personality.

"The Fashion Minstrels" was the big hit of the show. The act consists of two principals and six girls, but they are far from being chorus girls. Every one of them works and works well. A couple of them could do a single or double act with the material they have. The two principals, one a straight singing girl and the other blackface, carry a theme through the action of the piece that makes it easily class A caliber.

Lillian Watson breezed on seat to closing and registered a hit. Color Gems, an electrically lighted posing act, closed the show and was well liked.

COWBOY ELKS' STUNTS.

Chicago, June 23.
In connection with the national convention of the Grand Lodge of Elks here July 3-11 one of the features will be the deciding of the cowboy championships.

To stage the contests the committee is building a half-mile track 60 feet wide and with grand stands for 35,000 persons in Grant Park.

Housing arrangements for 700 head of horses and cattle have also been installed.

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SCENERY BY EDWIN H. FLAGG STUDIOS

GUS SUN, INC., MAY "FLOAT" IN CHICAGO

Promoters Admit Big Activities Pointing That Way.

Chicago, June 22.

Gus Sun has been sitting with negotiations toward Wall Streeting his circuit, along lines similar to the Saturation of Orpheum Circuit.

To this end Gus Sun has been here in consultation with W. J. Moore, president of the American Bond and Mortgage Co., and Robert Beck, theatrical promoter extraordinaire. It is now possible an issue of Gus Sun, Inc., will be announced on the Chicago curb or board. Chicago is selected because the main Sun interests are in the Middle West.

Moore first introduced Sun to big stock deals when he floated the Broadway Theatre, Columbus, a heavily capitalized venture which Moore and Beck distributed to Columbus business men in a jiffy. They were the promoters of the Woods Theatre, Chicago, although no stock was sold in that instance or in the new Woods house and the two projected Selwyn theatres here, which they also negotiated.

Moore, one of the oldest of the conservative investment bankers in the West, has lately become enthusiastic about theatrical properties. It is known that he has faith in mid-western amusements as a mid-bit for mid-western investors.

Sun is also known to have had some manner of negotiations with Aaron J. Jones, though Jones says he did not see Sun. Sun was accompanied by Billy James, head of the Broadway, Columbus, and did not visit the Keith or W. V. M. A. offices.

Mr. Moore says there is some basis for a story regarding big activities for Sun, but he cannot give details right now.

Frances Ingram, Single.

Chicago, June 22.

Frances Ingram MacVitty Marks is single again. Dr. J. H. Marks had their marriage annulled on grounds that it took place less than a year after her divorce from Karl MacVitty (Oakhill & MacVitty), the former producer, who ran away to South America and deserted her. The woman is an opera singer.

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SPINGOLD ROBBED, IMPOSTER BUSY

Agent Nicked for Valuables and Credentials.

Chicago, June 22.

Harry W. Spingold, the Chicago agent, returned home with a sour taste for New York. Just before he left he was robbed of \$300, his railroad ticket, scarf pin, cuff links and everything else portable in his room at the Hotel Claridge, including some letters and cards. The latter hurt more than all the rest, because he is receiving bills from hotels, etc., as the thief is apparently traying under Spingold's name and using his credentials. The one bright spot was a check for \$10 from a hotel in Washington, with a letter stating that they had overcharged him. This, for Washington, is going none.

Spingold requests that the world at large take notice he is in Chicago and nowhere else, and asks that if any stranger holds himself forth as Harry W. Spingold, the nearest policeman and himself be notified.

ROBINSON HANDS LYNCHED

Attack on White Girl Took Place on Lot: Six Held.

Chicago, June 22.

The circus that employed the negro roustabouts who attacked a girl in Duluth, leading to the lynching of three men and the arrest of six others, was the John Robinson Show.

The attack took place behind the animal tent, where the girl and a young male escort were seized by the nine men, six of whom criminally assaulted her.

Three of the suspects had left town with the show and were taken off at Virginia, Minn.

MANAGERS SEE MUSICIANS.

Friendly Feeling Existing: Settlement Expected.

Chicago, June 22.

The Chicago theatre managers and a committee from the musicians' union met yesterday. Nothing was agreed upon and an appointment for another meeting was made.

A friendly feeling was exhibited on both sides. It is expected an agreement will be reached.

DALLAS GETS INTERSTATE.

Only Booking Representative Left in Chicago.

Chicago, June 22.

The entire local office of the Interstate (vaudeville) Circuit of the South is moving from this city to Dallas, where Karl Hoblitzelle, the Interstate's president, will hereafter make his headquarters.

A booking representative will be left at the Western Vaudeville Managers' Association.

BEN JEROME WEDS.

Chicago, June 22.

Ben M. Jerome, composer and director with the "Century Midnight Whirl," was married to Billie Caulfield of the show's chorus.

Frank May was host of a midnight supper in honor of the bride and groom, which was attended by 200 stage notables, on the stage of the La Salle.

PALACE, CHICAGO.

Chicago, June 22.

Kitty Gordon appeared sans her barkless gowns and gownless backs at the Monday matinee, having suffered a tie-up on the trunk line. Jack Wilson showed in a stage-hand's multi uniform. It is doubtful whether the Gordon-Wilson combination ever went over any stronger, nevertheless, despite the utter absence of Guy and Pearl Mackay, the dancers in Miss Gordon's portion, who could not work at all because they had no proper clothes, and did not come on. Her page-boy, her pianist and her box-singer glorified in street attire. Her dog chased fleas on the grand piano, revealing perfect stage presence in spite of the adenitis, until the pianist removed him from the presence of the stage.

Miss Gordon looked ravishing in a kimono sort of Oriental slip that she either carried in her bag (it might have been her boudoir apparel) or she may have picked it up in a hurry at a local store, and Clarence Hanna made a neat little speech explaining things. The songs and comedy drew most satisfactory results. Wilson, using material culled from all the books of time, doubled up the audience from the start. Vera Bradford got a roasting hand after her "I Want Griffith" bit, and when Miss Gordon re-entered she did it with dramatic perfection so that it scared some of the fauna. She graced the rest of the affair with her stellar presence, her impressive voice, her perfect person and her penetrating personality, and when she came to the sincere bit of tragedy she shamed a lot of stars who do that stuff on the level. It went to a big hand and a speech by Wilson.

Frank De Voe had knotted up the show before the Gordon entrance. That boy improves on improvements, and this reviewer must reiterate his prophecy that Broadway will rub its eyes over him. He has introduced some new material, notably a "Tanda Gond" poem written by J. P. McEvoy, a local poet, that was a howler. His camp bits rang from the rafters. Harry Bradford, his assistant, likewise to promoting himself from a plant to a comedian. It is an ideal vaudeville act, getting the clowns from start to finish and keeping it up all the way in between.

Hubert Kinney and the adorable Currie, that little blonde lad who dances like a young Pavlova, drew plenty of appreciation. The girl made a tactical error in choosing her stage name, as she is not easily forgotten and her name is not easily remembered. She dances like a young willow reed in the wind. She looks adorable and she has a smile that tints it all with just the right pearly touch. Kinney is an athletic young dancer of boyishish personality, and technically does excellent work. There is also a male pianist who smiles.

Bruce and Duffet went over nicely with a four-person act. "Through the Keyhole," using blackmail, that old and never-failing comedy subject, for effective gleaming. The American public always has looked at cheating as funny, witness the veteran burlesque scenes where the unfortunate "trina" the comic, etc. "Through the Keyhole" is drift and as good as any of the type. It was written by Hilliard Both. Bruce and Miss Duffet (Margot) played the leads with conviction and emphasis on the punches. But Margot Ridman, in a maid bit, was fresh as a flower and almost too natural to be real—in vaudeville. Lucille and her educated bird, Corkie, thrived until the finish, when an orchestra cut went all wet and killed the finale; the cockateel works on mouse ears, and when the orchestra repeated the last note the bird repeated its trill, anti-climacing it to Miss Lucille's hidden annoyance. She was too poised to take a bow.

Dave Brothers opened in athletics and Page, Hack and Mack closed the latter using the appropriate line "Wait for the Pinch." A goodly number did. It was a spectacular hand-balancing bit. The turn started slowly but worked up well.

MAJESTIC, CHICAGO.

Chicago, June 22.

This line up is not the happenings of the season by ghost via wire. Page and others off with silent comedy. Marshall Nelson and the two Harrys follow and are neither about nor comic. Being two pretty fair tumblers and acrobatic dancers they are fairly interested with by a hopped up man who sings and acts. Tawdry and Doggone and the like names but are certainly too badmeters to hold for a moment the fact that comedians are his forte or two trapping lots get bands, but the act at the end got enough volume to make up for what it missed earlier.

Harry London, has some farce numbers that almost live and the same applies, was continuing laughs in November. I still a concert band that presented itself off his comedy carousal. This act therefore to become one of those hardly permanent. It is good fun and snappy action not to mention the mechanical skillfulness of the accompaniment. Charles Howard, a diminutive comedian with a method that is a patchwork of several better known entertainers, pre-

sented a reformed saloon turned into a drug store and a download scored into a near beer stand. Howard is funny most of the time, but he works like a squirrel in a wheel. In his support are Donald Roberts, a very tall and good looking chap with pleasant person and not much talent, and Victoria Gale, a good-sized doll baby who has a wealth of charm, an easy dancing manner, a breezy individuality and an uncanny knack of unearthing her very pretty clothes. The act did not score, but got by very decently.

Triste Prigana, with a head-dress of white feathers and a cloak designed to make the fat fatter, told her surprise party stuff, including a poem about a three-legged Aladdin who lost his fourth while bringing a gassed soldier his mask in the Argonne; the poem wasn't the very funniest thing she had, because she had a lot of funny stuff. But for serious matter it was funny enough Miss Prigana should check it quick! It broke her act in half and it is not for her and she is not for it. She worked back into her own with the Cleopatra routine and ended strong in a blank velvet robe that had dizzy decorations which looked like nickel-plated shod-chains. She has all that she has ever had since evincing from a furious soubrette into a comedienne of the fleshly school. She is still beautiful, and she is gracious and mellow. Triste took the house in headline fashion.

To Hong Kong turned out to be a good idea fairly well done. There are some 10 people, with two men singing songs and doing dances, while the girls illustrate the songs, half of them old-timers, the other half novices of today. If there were half as many people and they were twice as good the act would be four times the act it is. It left a pleasant memory but wandered along in mediocrity. Bob Hall followed. His contemporaries dropped got laughs, but whether with him or at him no one made clear. Anyway, Hall is Hall—one of those vaudeville mysteries. The Pickfords closed, holding them to a little beyond average.

EMPRESS, CHICAGO.

Chicago, June 22.

Opening the show the White Brothers finished into a number of laughs with their knock-about comedy acrobatic act and got a good bit of applause at their closing Stein and Jackson, just as blue as usual, went over in gold style, but got most of their song numbers and the harmony lyrics with which they close. Ray Conley and his dandy contortionists their way through a series of acrobatic gags that snapped laughs out of the ex-tailors in the audience.

The "Paper Dress Review" had sluggish going, due mostly to the lack of punch in the lines. The songs were good and got all they deserved, but the comedy was—well, it required a terrible stretch of the imagination to call it comedy, and the chap who purveys it is certainly not a comedian. The paper

Theo Delmo Laid Up.

Chicago, June 22.

Theo Delmo, who was injured while playing at the Coliseum with the Mills Photo show, is, with his mother, staying at the home of Mr. and Mrs. Paul Gunderson.

Miss Delmo has had a battle, but is recovering quite rapidly now. Her mother expects to return to the circus next week. Theo will remain with the Gundsons indefinitely.

STATE-LAKE THEATRE BUILDING

draw idea might have been a novelty, but they really are not drawn, more in the nature of floral trimmings and coverings, and they covered very little of the w.k. famous form divine. The novelist and the straight man gave evidence of having some possibilities, but they seemed entirely too new to their situation. Perhaps later the piece will show more merit, but at present all it shows is a severe lack of thought and attention.

Frank Westgate was in a bad spot following the revue, but he hurried right into his job and had the house voting in his favor before he left them. Hammett and Marston closed the show with a passing novelty. They held the crowd until Hammett made a physical culture speech just before his British track.

ACADEMY, CHICAGO.

Chicago, June 22.

Myrtle began the proceedings with "a few tricks of magic," that recalled the old, old days. Myrtle even led off with the old stock speech, "Not done to deceive you, but to prove that the hand is quicker than the eye." He went through the usual coin series, dug up the little red ball, and then got out a pack of cards. Closed with a mind-reading trick, using a blindfolded woman on the stage to name the articles that he selected as he circulated among the audience.

Bill Holler and Co. followed with an unfinished concert turn, singing copy-book classics that the audience failed utterly to respond to. The American Newsboy Four was a welcome relief after Myrtle, and although the boys didn't have much to offer, the crowd continued to beg for more. Lloyd Novak and Co. pleased with an act called "In the Land of Dreams." Using a black drop and wearing white wardrobe, with the lights turned on the audience, they caused the crowd with illusions tricks.

Horne and Lynn made a lot of friends with their dancing. The boys asked the audience to select the styles of dances they preferred and the crowd liked the idea. Yonai and Fuji closed the show with a Jap posturing and physical culture act that was really the class of the show.

MADDOKS GOING ABROAD.

Mrs. Charles B. Maddox and daughter, Yvonne, sailed for Europe Wednesday, June 22, on "La France." Charles B. Maddox sails on the "Mauretania" July 1.

THEIR IN A JARON WHY THINK PEOPLE RAT AT

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BARNEY GERARD ORGANIZING WHEEL FOR PACIFIC COAST

Twelve Companies to Play 20 Cities at First—Return Dates Three Times During Season—Prominent Coast Firm Associated With Easterner.

The Pacific Coast will have a regular burlesque wheel next season with plans now being formulated to that end. Barney Gerard is the sponsor and organizer of the proposed coast burlesque circuit, which he expects to have in operation by Sept. 1. The Coast circuit will have 12 companies and consist of about 20 cities to begin. Ten of the stands will be in the larger cities and will play shows a full week. The other 10 will also play the companies a full week, but with a change of bill the last half.

While there will only be 12 companies to start, the season will consist of 36 weeks. This is to be accomplished through the larger stands playing each company back three times during the season, each date with a change of bill.

Coast Men Interested.

Associated with Gerard will be a firm of coast theatrical people who will contribute some of the houses and also produce some shows. Gerard stated this week he was not in a position to name his associates in the Coast wheel, but he (Gerard) was certain of their support and the Coast circuit would surely become a reality, as most of the preliminary work had been done for its establishment.

Among the cities where the Coast wheel will play are San Francisco, Los Angeles, Vancouver, Seattle, Portland, Unadilla, San Diego, San Jose, Oakland, Fresno, Victoria and Sacramento. Prices will be \$1 top in all of the houses.

Gerard conceived the idea of a Coast circuit through reading "Police of the Day" out to Prince last month. The show played the Savoy and although failing to make any money did well enough to satisfy Gerard there was a demand for the Eastern type of burlesque show on the Coast.

SECOND MRS. BAKER WINS.

First Wife of Late Burlesque Manager Disposed as Administratrix.

The letters of administration issued by Surrogate to the first wife of the late Charles Baker, burlesque producer, were vacated June 16 after an action brought by the second wife before Surrogate Foley in the Surrogate's Court. The court held the divorce granted Charles Baker in Cook County, Illinois, was valid although the second party to the action was served by publication. The State of New York has refused to give validity by county to judgments of divorce in foreign States against its citizens who were not personally served.

The daughter by the first wife was found entitled to one-third of the estate.

Bertha Baker, the second wife, will be made administratrix.

The case brought out that Charles Baker was married to Jessie Baker at New Haven, Conn., in 1893. A daughter was born. Shortly afterward the Bakers separated.

Following the divorce Baker married Bertha Baker in June, 1912, at Boston. One daughter was born to them. She is now six and a half years old. They subsequently became residents of New York and Baker died a citizen and resident of this State.

Charles Baker was killed in an automobile accident near Auburn, N. Y., May 8, while a member of a party including Rube Bernstein, Mrs. Bernstein and Mrs. Bertha Baker. Mrs. Bernstein died a few days after as a result of injuries sustained.

May 15 the first Mrs. Baker applied for administration papers and they were granted by the Surrogate.

Jacob J. Goldstein represented the second Mrs. Baker in the legal proceedings with Leon Laski as counsel.

Eddie Shafer Resigns.

Eddie Shafer, for the last four years general manager for Barney Gerard, has resigned.

REVUES FOR BURLESQUE BOOKS NEXT SEASON

Wheel Producer Taking Up Popular Musical Type.

The performances on the burlesque wheel next season will largely run to the revue type of show, according to reports.

The producers are laying out their shows with that style of running in mind, it is said. The "revue" type has been so generally adopted it will prevail throughout both wheels, according to those who have spoken with many of the producers concerning their next season's output.

The revue type in the musical field relieves a performance in most cases of the necessity for a "book," a revue getting away on a string, as it were, and speedily losing that.

FRED McCLOY IN PRINT.

Gets in Tangle of Police Department and District Attorney's Office, Standing by Marty Owens.

The feud between the Police Department and District Attorney's office had some fuel poured on it last week, when Detective Sergeant Martin Owens took it upon himself to learn why Assistant District Attorney Jim Smith had told Fred McCloy that he (Owens) was a "steel pigeon" for Deputy Police Commissioner Leahy (in charge of detectives).

Owens first interviewed District Attorney Swans and for a brief moment saw Smith. The latter denied having made the statement as McCloy quoted him, but refused to meet McCloy upon Owens' request. The exchange of words grew brief, with Swans finally ordering Owens from the building, whereupon Owens left, but not before the reporters for the daily got to him, when the story came out.

McCloy (Fred McCloy of the Columbia) knew all of the parties. Owens and McCloy are very friendly, and McCloy told Owens what Smith had said about him, when Owens took steps to find out what grounds Smith had for making the statement. During Swans' remarks he accused the Police Department, and it was this phase that interested the newspaper men, who overheard the loud conversation from the hallway.

Mr. Owens was selected from the entire uniformed police force of New York to go to France to drive an ambulance. He returned a Lieutenant in the regular army, with a splendid record abroad. His friends were so proud of him, Owens was given a banquet at the Palais Royal shortly after he returned. It was attended by some of the best known men in New York, and Lieutenant Owens was loudly acclaimed at it. His friends, like McCloy, were incensed at Owens being termed a "steel pigeon," and McCloy has been generally commended for his position in the matter.

USE 24 CHORISTERS.

Six Over Required Number for "Jollities of 1922."

Ram Howe's "Jollities of 1922" will have 24 choristers next season. The regulation required is 18 girls. Among those engaged for the Howe show are Cliff Brandon, Sam Howard, Harold Carr, Frank Malton, Helen Terry, Alice Hanson and Dorothy Harry.

HANDLING BAKER'S SHOWS.

John Vail will produce and handle the late Chas. Baker's "Sweet Sweeties" show on the American wheel next season.

Harry Rose will act in a similar capacity for Baker's "Tiddle de Winks" on the American.

AMERICAN WHEEL LAYS OUT ROUTE

Season Starts Aug. 23—Two Weeks' Supplementary Time.

The opening of the regular season of the American Burlesque Association will be Aug. 23. There will be two weeks of supplementary time, now being arranged.

The openings are: "Jollies of Pleasure," Toronto; "Kandy Kids," Binghamton (3 days); Niagara Falls (2 days); Auburn (2 days); "Jazz Babes," Scranton; "Lil' Liffers," Treddore, Philadelphia; "Puss-Puss," Trenton; "Grown Up Babies," Newark; "Diana's Big Seduction," Olympic, New York; "Girls From Pollock," Gayety, Brooklyn; "Round the Town," Mt. Morris, New York; "Girls From Joyland," Springfield; "Little Tattie," Worcester; "Hairy Derby," New Bedford, Fall River; Fat White's Show, Boston; "Cute Cuties," Newburg, Poughkeepsie; "Bathing Beauties," Hoboken; "Beauty Trust," Star, Brooklyn; Stone and Fillard, Bijou, Philadelphia; "Joy Riders," Washington, D. C.; "Kewpie Dolls," Baltimore; "Broadway Belles," Penn, Circuit; "Social Follies," Pittsburg; "Sweet Sweeties," (lay off); "Partisan Flirts," Columbus; "Rosalie Danse," Cincinnati; "Mischievous Makers," Louisville; "Monte Carlo Girls," Indianapolis; "Tid Bits of 1920," Chicago; "Cabaret Girls," Milwaukee; "Temptress," St. Paul; "Whirl of Mirth," Minneapolis; "Record Breakers," St. Joseph; "French Frolics," Kansas City; "Naughty Naughty," St. Louis; "All Jazz Revue," Haymarket, Chicago; "Beauty Revue," Detroit; "Home Show," Cleveland, and "Tiddly Winks," Buffalo.

"FOLLY TOWN" HOLDING UP

Summer Attraction at Columbia Keeping to Business Pace.

The summer attraction, "Folly Town," at the Columbia, New York, drew as much money into the house last week as it did the week before. Last week the six days were evenly divided on the weather break. The first three were very warm and the final three ideal for theatregoing.

The commencement of the current week saw patronage at the Columbia shot up, but with Wednesday it commenced again to grow warm. It looked at that time as though the Cooper show might exceed its last week's gross, around \$7,000.

TALBOT'S "TEMPTERS."

"The Tempters," one of the American wheel shows controlled by the late Chas. Baker, will be produced and operated under the management of Lew Talbot next season, on a sharing arrangement with Mrs. Bertha Baker. Mrs. Bertha Baker is the one designated in the court proceedings over the Baker will as "Mrs. Baker 2nd."

Bert Bertrand will be the principal comic of the "Tempters."

Talbot will also operate the "Lil' Liffers" on the American circuit, as usual, next season.

BURLESQUE ENGAGEMENTS.

Harry Long, Vic Casmore, Bobby Harrington, Ben H. Rumley, Jim Hilliard, Brutus Bennett, Vi Perry and Fred Florence, "Lil' Liffers"; Anna Prepp, Jack Thomas, Fred and Betty Evans, "Girls de Luxe."

Rube Healey, Harry Bentley, Dennis Brooks, Union Square stock.

Quincy, Ill., on American Wheel.

The Empire, Quincy, Ill., destroyed by fire last November, is now being rebuilt, and when finished, Sept. 1, will play the American wheel shows for one day a week, following on, Joe, Mo.

John Jess Back in Burlesque.

John Jess, after an absence of two years from the stage, will be a featured comic with one of the Marlo-Matson-Columbia wheel shows next season.

Hal Lane on Cooper Staff.

Hal Lane has joined "Mabel" Cooper's staff. He will have charge of the producing of chorus numbers for all of the Cooper shows.

TOMMY'S TATTLES

By THOMAS J. GRAY.

Presidential year should be known as "comedians' year," because it gives the boys a chance to pull so many gags that go right over the audience's head.

In nominating Harding and Coolidge the Republicans showed a great disregard for the lyric writers—what can you rhyme with names like those?

The Democrats seem to have better candidates for rhymes with McAdoo, Bryan, Palmer and Davies. Of course, we don't know how good any of them may be in getting votes.

Gen. Wood was the best rhyming candidate the Republicans had, but it seems there weren't enough song writers with the delegates to put it over.

If show business had a platform made up for it every four years, we'd suggest the following planks:

No rhymed "Thank you" to the audience at the end of an act.

Somebody appointed to superintend the "hair cuts" of the members of every jazz band.

Somebody appointed to find out "why some jazz bands are?"

Make female impersonators who "walk off like a man" walk on the street the same way.

Find out who started that "Diala-Yankee Doodle" thing for musical acts.

Make straight men stop taking off their gloves during the opening gag. Find out from impersonators of great men "past and present" when they ever saw them.

Keep aristocrats from singing and talking.

Have some one teach ignorant comedians the difference between music and comedy.

Years ago people went to burlesque shows to see and hear off-color comedy—now-a-days up-to-date burlesque does not allow it, but you can see and hear too much of it in some of our \$3.00 (and up) musical shows.

Society women now buy dogs to match their costumes—if the dogs spreads to the men folk, it will be nice to see what kind of a mutt will match a Palm Beach suit.

The President of the Irish Republic is now mixed up in a fight with some Irish-Americans. Guess he just wants to keep in rehearsal before he returns to his own country.

They had to call out the troops in Waterbury on account of a riot. The riot, however, was not caused by any of the acts playing the town.

To the man looking on it seems that the only stories press agents can think of are the gags about the plays being sold for the movies or the European rights "sold to so-and-so"—then the play usually closes.

This doesn't go for all press agents—some do not even get those two stories "in."

As far as we can see, most of these movie actors who kill so many people in the Western dramas on the screen—didn't kill any one during the war. Oh, that's different.

Judging from the photopapers, the officials of the Republic of Mexico go in strongly for Mark Bennett mustaches.

These earthquakes in Los Angeles may have been brought on by some of the clothes the male film stars wear.

The management of the Strand, New York, is making the audiences laugh before they get to the theatre. Advertisements for the feature this week read: "Married Life—not a war picture."

The Child's restaurant people have announced more restaurants for the Times square district. Years ago this would have been good news for the lay-offs—but not now.

The actors' summer clubs are in full swing—and so far all the wives are still talking to each other.

STOCKS.

Binghamton, N. Y., June 23.

The Armory Players closed at the Armory Saturday, and Monday opened for the remainder of the summer at the Strand in "The Crowded Hour."

The Armory will be closed for the remainder of the summer and will reopen in August with a policy similar to that of last season.

With the transfer from the Armory to the Strand, the Armory Players add Frances Anderson as leading woman.

The Eugene McLean Players moved from the Moor Hall, Akron, Ohio, after 46 weeks, and opened at Colgate Park, Jamestown, N. Y., this week. Francis H. Hayes will succeed Earl M. King as business manager of the stock company for next season.

Washington, June 23.

L. Motta's Belle stock is doing the unusual in presenting "Parlor, Bedroom and Bath" for second week at the Shubert-Garrick. Amy Leahy, Dennis and Everett Butterfield as well as a local girl, Clara Cleopatra, who has created quite a sensation, are more than instrumental in the success of the comedy.

IN AND OUT.

James and Phoenix Jeff Keith's Albany City after Thursday due to illness. Claude and Marion Cleve also reported them.

Frances and Marguerite will replace the Ford Sisters best billed at the Brighton Theatre next week. Frances prevents the Ford's from taking the engagement.

ILL AND INJURED.

Moretta Nally (Allison and Nally) is at the American Hospital, Chicago, convalescing after an operation for appendicitis.

Philip Moore (Martin and Moore) was unable to fulfill engagement at Brighton last week on account of injuries to arm and wrist.

Myrtle Ryan (Riggs and Ryan) is convalescent following an appendectomy operation. Mrs. Riggs is at St. Mary's Hospital, Passaic, N. J.

MARRIAGES.

Joe Hinkle, orchestra leader at Loew's, Memphis, last week at Memphis, to Leona Pettigrew, pianist at the same theatre.

Angel Alex, of Canton, Ohio, at Canton June 18, to Ida Kiley, of Kentucky, non-professional. Mrs. Kiley is a playwright.

SAILINGS.

June 19—From New York for London, J. Francis Dooley and Connie Hale (Mrs. Dooley).

July 1—From New York for England on "Mountain." Du Pur Brothers.

June 21—C. Carroll Clowes ("Fall of the Leaf") leaves Sept. 6.

PRODUCTION ENGAGEMENTS.

Fred Hulstrand, for "Girls" (Missouri).

Harry Flick, for Joe Weber, "Little Blue Devil."

Krebs and Edwards at Bal Tabarin (restaurant), New York.

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NOTES.

Amelia Stone and Armand Kalter are booked to play the halls in England, commencing Aug. 14.

Charles Davis, of the Pat Cuney office, left this week for a four weeks' rest to recuperate. He has been ill for a little time past and is to spend the vacation at Lake Hopatcong, N. J.

Vaudeville will be played at Electric Park, Meriden, Conn., beginning June 28. The park plays four acts and pictures on a split week, booked through the Joe Shubert office.

F. F. Proctor is negotiating for the purchase of a site at White Plains, N. Y., for the erection of a vaudeville house. It is located at the corner of Main street and Broadway.

Irving Simon, the Chicago agent, is in New York and will remain here until about Aug. 1. His brother, Johnny, has been in the metropolis for several weeks.

Edward J. Sullivan, manager of the Orpheum, St. Louis, is acting in a similar capacity at the Orpheum, Winnipeg, where Manager George C. Reckitt is vacationing. The St. Louis house is closed for the season.

Edward Waldmann and Laura Walker will present Shakespearean plays at a Broadway house beginning in September, such as "Romeo and Juliet," "Merchant of Venice" and "Taming of the Shrew."

"The Blessed Trail" is the title of a booklet which may be secured from the office of Floyd Stoker in the Palace Theatre building. It gives information about houses on the B. P. Keith Subway Circuit.

Edgar Atchison-Ely has written a book which is said will soon reach publication. It is described as the "obituary of a hypocritical friendship." According to Ely, the book is a number of love letters and poems.

The suit of Robert Hood Bowers and Ned Franklin against "The Lonely Romeo" company came to trial in Philadelphia last week, with the result of a verdict in favor of Bowers and Franklin for \$1,500. The suit concerned the royalties for the lyrics and music used in the show.

Evelyn Herbert, a former member of the Chicago Grand Opera Co. and who created the leading feminine role of De Koven's opera "Hipp Van Winkle," is said in musical circles to be deserting grand opera for a stellar role in a prospective musical comedy.

Sol Levey has transformed the lobby of the Harlem Opera House into a rustic bower for the summer. It was accomplished with a natural beamed hedge which has been chemically treated. A trellis work is used on the side walls with some creeping.

There will be 11,000 rooms in the new Brighton Beach baths when fully completed. The baths open next Monday with 5,000 rooms. It has been rebuilt since the fire of last year. Concrete was used in construction, making the bathhouse fireproof.

The Lights Club held a capacity crowd Saturday evening, its first regular special night of the season, at Prepart. Entertainment was contributed by members with Tommy Douglas putting over the laugh bit in a "Bolshevik Minstrels" Douglas with Frank Tinney did "The Broadway Bum and Bowery Swell."

Harry Springold was "mossed" by a crook thief at the Hotel Claridge last week before he started back to Chicago. He had the adjoining room to Bill Dennis, the Butterfield booker, and when the latter checked out the door leading to Springold's room was unlocked. Some one burgled to Dennis's

WHY LACKAYE SHOULD CONTEST.

The odd delay in announcing finally the result of the election of the Actors' Equity Association will not change anyone's opinion as to how that result was reached. That Wilton Lackaye has been defeated did not have to wait for the count, as he had lost out to all intents and purposes before the election ended. The head of the regular ticket, John Emerson, was duly announced elected before the count finished. It could be assumed from this that there were not enough votes left uncounted at the time of the Emerson announcement to change his majority up to that time. But as a matter of fact it has required a longer while by the tellers to finish the remainder of the votes than it did to ascertain that Emerson had won. Deductions, though, will not change the verdict. Lackaye was declared guilty—of running against the administration of the A. E. A.

Mr. Lackaye has made no statement on the election. Quite likely he has been waiting for the official decision of his defeat, and also waiting to learn how just what did happen; how many votes went for Emerson, how many for Lackaye; how many were thrown out and for what reason, there being several reasons, according to the many snap resolutions why votes could be thrown out.

Still, the Shubert weekly paper stood for Emerson through the election, and has been for Emerson since the election, seeking in its own undogged way to mollify Lackaye. The Shubert paper apparently does not want a lawsuit over the election any more than the A. E. A. administration does. Strange how strong the Shubert paper was and has been for the "administration," per Emerson. Wasn't it Mr. Emerson who said in the debate that "the managers want Lackaye"? The Shuberts didn't appear to be wild over Lackaye, for what is printed in the Shubert paper, other than the news stolen from other sheets, is published on the order or instruction of Leo or J. J. Shubert. They are running their own paper, and no one blames them for that. Still—and not so very still—they supported Emerson. But that doesn't prove that the Shuberts love the A. E. A. more than they did.

Let's take it for granted that the A. E. A. membership does want, through a majority of its members who voted, John Emerson for president. Accept that they voted for him and thereby voted against Lackaye. Accept that Lackaye is brought around to see that; also to see that if he contests the election it may be said he is attempting to disorganize the A. E. A., that if he is as good an actor (in spirit) as he said during his campaign, and for the actor off the time, he would do nothing to give the managers an opportunity of saying there exists internal feeling in the A. E. A., a society of actors. Let's grant that one or all of those arguments may be used on Lackaye, to influence him against going into court. What reason would be left for Lackaye to base an action on?

The recent election of the A. E. A. was the first in which entered an independent candidate. That candidate was Lackaye. He was defeated. Early in the campaign Variety questioned whether the A. E. A. administration would give both candidates fair play. Variety thought the administration favored Emerson.

Almost at once from the announcement of Lackaye's acceptance of the independent nomination things commenced to happen. The election was postponed; notice was given that members not having dues paid to November instead of June could not vote through the postponement; the A. E. A.'s attorney, though offering his advice when sought at other times, went over to New Jersey for a semi-judicial opinion if "double voting" could be permitted, and at the election itself, in addition to other matters that were distinctly not favoring the independent, members were informed that they would have to vote at the Hotel Astor meeting whether they had previously voted or not, and if they had previously voted but did not vote at the Astor, the previous vote would not be counted.

Let's grant that the A. E. A. has a long life ahead of it—a very long and successful life, we trust. This election has set a precedent. The "administration," if always ruling an election with new rules and regulations, has the A. E. A. tied up forever. Things may happen; the administration may not remain in full favor with the membership; the members again may express an inclination to see an independent candidate. But where is the independent who will accept a nomination with the Lackaye campaign on the record? It discourages them. They will say the administration put it all over Lackaye, and will put it all over anyone else who dares oppose it—unless Lackaye takes the matter of his election in court, not for the purpose of attempting to gain the president's chair, but to have a court of equity determine whether the administration was empowered to act as it did during the campaign just over.

Let the court set the rules, not the administration. Let the court decide how the constitution and by-laws of the A. E. A. may be jugged, and on the finding of a judicial tribunal let the election of the A. E. A. be governed in the future, instead of the precedent set by the administration itself in the election of John Emerson. To make perfectly clear that he does not wish a re-election nor the chair of the president, let Mr. Lackaye state any court action is not with that intent, and he waives his rights in that respect, if not legally, then morally. But he does owe it to himself, to those who voted for him and the membership at large of the Actors' Equity Association to learn just what and who is the governing power and how far it may go in the face of rights of members, whether candidate or not.

That would be the safest way to settle something that doubtless will be a disturbing factor in the A. E. A. some or later. If there is anyone in that order who sees an opportunity to obtain a stranglehold upon it, and through that hold to be the main operator of a large body of actors, now is the time to prevent it. The prospect of the A. E. A. at this moment is without limit, if conducted along the exact lines of its conception or original intention. Any other way may mean anything.

rooms entered Springold's and went through his clothes, taking every thing of value, including a return ticket to Chicago.

Guy H. Hall, secretary of the Kansas City Tractor Club, and for the last five years manager of the National Tractor Show, held in Kansas City, has been engaged to manage and direct the National Tractor and Implement Show of the West at Los Angeles, Sept. 13-19. The Los Angeles show is one of the two shows authorized for this year to take the place of the one national show held in Kansas City. The other national show this year will be held at Columbus, O.

Early bookings with the New York Symphony next season list the orchestra for ten appearances in Washington, five in the afternoon at the National and five evenings at the Washington Fine Arts Society. Baltimore will hear the orchestra five times. Philadelphia is scheduled for four concerts, Rochester for three, Cleveland and Toronto two each and Detroit, Oberlin, Berwick, Pittsburgh and Elizabeth, one

EQUITY AND "VARIETY."

The Actors' Equity Association has decreed that no Variety representative shall be permitted within its office walls. Nor shall any Variety man be given news from the A. E. A. office, though one naturally follows the other, since as we can't go in, we can't get the news—officially.

The A. E. A. administration, and we presume it is the "administration," says Variety is not barred through having supported Wilton Lackaye as an independent candidate for presidency in the recent election, but through articles appearing in Variety of June 11 that the "administration" did not like.

During the election when Variety published an article there was a movement afoot to compel all foreign actors over here to be naturalized (referring principally to English actors) before joining an American actors' society, the Lamb's Club clique of Englishmen talked about barring Variety (the paper) from the Lamb's Club office. Could there be a connection between the thought of the Lamb's Club English clique and the act of the A. E. A. "administration"?

Just what did Variety say in its issue of June 11 that hurt the "administration's" feelings or reflected against the A. E. A.? We can not set our finger upon any one thing. We might have some idea, an article or two in that issue could have been deemed inimical to the interests of one or more A. E. A. officials, but just what did Variety say in its issue of June 11 that could be declared inimical to the interests of the A. E. A. as a body of actors?

The longer the A. E. A. continues under its present administrative power (and that power is not necessarily the council or its president), the more the A. E. A. is commencing to resemble the White Slave of old in movements, thoughts and actions. The method is the same or resembles the same, which again leads us to the opinion that there is too much of a communion of thought apparently between old officers of the White Slave and some of the present officers of the Actors' Equity Association.

The A. E. A. is barring Variety because it is sensitive to criticism or publicity, whatever the "administration" wishes to term it. It doesn't want comment on the A. E. A.; it wants trade papers to publish what it sends out, "official news."

All Variety men will observe the notice of the A. E. A., but we give the A. E. A. notice, as we previously have told all theatrical offices that barred Variety, that where we are not permitted access to secure confirmation or denial of stories, that Variety will publish those stories as they are received. If they are wrong, the affected party may hold itself responsible through presenting proper means to verify.

The A. E. A. has acted quite foolishly; exposed its believed clique, and we shortly may expect to see the "one-man control" resolution revisited, to be jammed through.

And again we urge Wilton Lackaye to take the force of his election defeat into a court of equity, and again we say to American actors that they are allowing themselves to be ruled by Englishmen.

"EFFICIENCY" AND "WALL STREET."

"Efficiency" is the watchword of "Wall Street." Or rather, efficiency is Wall Street's watchword away from Wall Street.

"Efficiency" is the battering ram that comes out of the mangled center to break down or build up any business Wall Street gets hold of. Whether it is going to break down or build up the theatrical business it has thus far rammed into remains to be seen.

When Wall Street looks around the theatrical business it's like a banker trying to run a bank saw in a new mill. It may run it as far as he thinks he can from an office building, but to monkey around in it the mill should be an experienced saw mill. Wall Street may be able to operate the show business on theory and reports of accountants, but to run it right they should be shown.

"Money" in its way must be useful. With a very few exceptions newspaper men don't care much of it. Observation, however, is oftentimes enlightening, and as the ways of money are many, observations are frequent. Money lends itself to expansion, protection and bigger business, but money once invested or subject to investment demands its protection first. That's where the trouble starts, with efficiency following.

The two big concerns now dominated by "money" in theatricals are Loew and the Famous Players. Just what induced Marcus Loew and Adolph Zukor to fall for the money thing perhaps they only know. "Money" has placed the Loew Circuit at the head of all show business. What, then, do Adolph Zukor or Marcus Loew get out of it that they would not have gotten without the "money"?

The stock of Loew's and P. P. are quoted, bargained in, bid for and sold on the Stock Exchange. That means each has or will have a long list of stockholders. Which also means Zukor and Loew, after having built up their business as independent corporations or individuals, are now working for their stockholders—or glory? It can't be the money alone that may be in it for them, for either would have made as much, minus an agreeable decrease for less strain, worry and foment now, as they will with all of the added millions and added responsibilities.

Meantime Wall Street goes onward, digs in deeper with its efficiency, likes theatricals to steel manufacturing, where all the ingredients are staple and contribute to the whole, and firmly believes efficiency in the show business is as phistic as efficiency in any other kind of business. Which it is not. And which the "money" will find out.

The show business, whether on the sprawling stage or screen, is sustained by the public. If a picture policy, each picture stands up for itself. If on the stage, each play; if vaudeville, each bill. Theatricals have never been standardized, never can be. Theatricals are showmanship, personality and temperament. "Efficiency" can not increase either.

It has been said that "efficiency" experts in a studio on the coast covered a "whole" of \$35,000 weekly in one studio. Who decided it was a waste? That will have to await decision until the next picture and the next and the next is turned out from that studio.

Two of this country's greatest industries of the present time, automobile and pictures, are in the luxury class, both grow up together. Neither is very old. The biggest of the automobile industry is privately owned and controlled (Ford). It has grown bigger and bigger. The biggest single item in the picture business (Milestone Film) is individually controlled. Paramount manufactures and sells the raw film, making more money annually likely than any two picture concerns which may be mentioned.

Every automobile must have four tires. Nearly every machine carries one or more extra tires. That might follow that there would be more tires than auto manufacturers. Probably there are. That's the way to move more quickly than a car can be built would not argue against that. There are about 16,000 picture theatres in this country, of all the sizes and kinds. Perhaps 6,000 non-movie picture places. All need audience, audience chairs, projection machines, operators, usherettes and men, audience to a theatre. The only wonder is that there are not more big picture houses. Is it because others are afraid of "Wall Street"? Many go to Wall Street for money. Many have obtained money from Wall Street. But Wall Street is "efficiency," and "efficiency" looks to be sure death to anything it touches in theatricals.

YOUTHFUL KINDNESS REMEMBERED IN WILL

Peggy Mitchell Left \$30,000
and \$75 Monthly for Life.

Thirty thousand dollars in cash and a life annuity of \$75 a month was bequeathed to Peggy Mitchell by the will of George Darby Leslie of San Francisco. Miss Mitchell was a former member of the Century Revue. Last week she sailed for England. In private life she is Gladys Irene McCollum and from Columbus, Ind.

The circumstances which precipitated the legacy read like the pages of a novel and were actuated by the kindness of Miss Mitchell when 15 years of age. She was then on a train coming east during her first year's experience on the stage. On the train was Mr. Leslie, who was suddenly taken ill. Miss Mitchell went to his assistance. Miss Mitchell practically nursed the sick passenger to the end of the journey.

It appears that he never forgot her and in the course of time notified the attorney in case of his death she should be provided for. Hearing of Mr. Leslie's death in January last, she retained H. H. Scheiner, her attorney, to investigate. It was ascertained Mr. Leslie in a will executed Dec. 27, 1918, and in a codicil executed Sept. 4, 1919, mentioned Miss Mitchell.

Miss Mitchell intends to pursue her stage career and will return to this side by the fall.

GEORGE WHITE IS BEATING BOOKIES

Has Run of Winners—\$55,000
Reported in One Day.

George White, who runs "Beads" at the Globe, is having a winning run on the metropolitan race track. Commencing with the Kentucky Derby when White was credited with cleaning over \$40,000 on the first in of that event, White has been going along in a way to command the respect of the bookmakers, who say that last Saturday the producer left the track \$55,000 ahead on the day.

White was reported to have had a couple of losing days following the Derby but the next time at the track he said to have taken \$35,000 from the books and since then his streak has been uninterrupted.

The only other theatrical winner placed in White's class by the bookies is the winning streak Al Jolson enjoyed for quite a spell a season or so ago, though Jolson is said to have turned most of it back to the books since then.

White has started a racing stable with four promising two-year-olds. He is going to rename the horses. One of the youngsters a filly that does not look any too good he is going to call "Ziegfeld's Goat."

SETTLE DAVIS SUIT.

Banger and Jordan Pay Author
\$6,000 on Claim.

The suit which was started on behalf of Owen Davis and the World Film Corp against A. H. Woods, Theta Barn, Banger and Jordan and the Shubert Theatrical Co has been settled out of court. The claim made by Owen Davis was that the play "The Blue Flame" in which Miss Barn was starring infringed on his copyright of a play entitled "Lola" produced by the World Film Co under the title of "Without a Soul."

At the time that Banger and Jordan sold the piece to A. H. Woods the contract given the producer stipulated that the brokers would indemnify Woods in the event that any controversy arose regarding the property. The result was that when action was brought against Woods he invited Banger and Jordan to defend the suit.

Nathan Burkhardt, acting for Woods and Theta Barn, believed that the matter could be settled out of court and at a meeting arranged this week Banger and Jordan paid the author \$6,000 for his claim and the World Film Co received an additional \$1,000 for their.

"DUXBURY" LAID AWAY.

Clara Kummer's play "Lights of Duxbury" tried out last week at the Crescent, Brooklyn, by the Blue Birds, has been permanently shelved.

LACKAYE MAY APPEAL TO FOUR A'S ON RESULT OF ELECTION

John Emerson Officially Declared Elected President—Lackaye Given Credit for Less Than 1,000 Votes—Defeated Independent Undecided Over Court Proceedings—A. E. A. Membership, 9,000—Votes Counted, 3,751.

"OVERALL" BURIAL ON C. I. BY CHEESERS

Cheese Club Outing to Commemorate Blue Denim Days.

Tomorrow (Saturday) is the day selected for the burying of the corpse of the great overall movement that was inaugurated in New York by the Cheese Club. Down on City Island will be the burial ground. All of the lovely denims that shed their blue denim dye on whatever they came in contact with will find their last resting place in the cool, damp earth of City Island.

The ceremony is to take the form of an outing of the Cheese Club, the best of what they hope will be an annual event. A shore dinner is to be served the Cheesers at the Pen Hu Inn. Kelly Allen is to be present to see that the planting of the overall is properly accomplished. He will let the clothing trade know the following Monday that he knows "overalls are dead once." The club insists, however, that for this occasion Kelly don overalls as he walked on the parade这儿。

There will be a couple of baseball games, the lean guys vs. the fat chumps, the married eggs against the single birds. Frank Hughes, treasurer of the Cheese Club states that he is going to see it is a regular outing. If he keeps his word the boys will take it that the overall manufacturers have finally come through and the blowout is in the nature of a cutting up of the rakes. Frank Pope having started for abroad won't be in on the sugar splitting and that will undoubtedly take ten years off his life.

Busse are to leave the N. Y. A clubhouse tomorrow at one sharp. They will be for passengers carrying with a "caravan" as a trailer. All the seats in the latter vehicle have been subscriber for ten times over.

AT LEAST 10 FIGHTS.

Features of Hellraiser's Outing
June 20.

The annual outing of the Hellraiser was held Sunday at Glen Cove L. I. Joe Letting again being host to the theatre troupe. There were all sorts of "entertainment" plus varied sports. The big feature was as the invitations stated, "Golf, from Bunker to Bunker." The particular brand of "gold" was not specifically set forth but the men know what that meant, no golf clubs are necessary.

The baseball game between the Lettings and the troupe was a long series of laughs. The game was played for a price of \$30 and was won by the Lettings, score 21 to 19. The batters were Joe Keith and John O'Farrell for the winners and Charles Harris and Jack Eller for the theatre men. The money was divided \$5 per man so there were 10 men on a side and sometimes 11 when the umpire didn't notice them. Lou Belmonte tried to umpire for the first half of the game, providing the laughs because he took it seriously. Frankie Meyers finished out the job. There were at least 10 fights during the game.

DONNA SEYMOUR MARRIED

Cleveland, June 20.
It has just been reported Donna Seymour was married in New York February 8, to James E. Holland, son of the Cleveland jeweler.

In private life Mrs. Holland was Madeline Isabel Eaton. She played "Patina" in "Mr. Bluebeard" and owned that play as she did also "The Matinee Girl."

According to official returns John Emerson was elected president of the Actors Equity Association in the recent election, Emerson receiving a total of 2,827 votes to Wilton Lackaye's (the independent candidate) 914, 2,761 votes in all out of a membership of 9,000. The entire regular ticket was elected. Ethel Barrymore had 2,922 votes for the vice-presidency. Burton Churchill, Miss Barrymore's independent opponent, received 833 votes. Miss Barrymore ran 100 votes ahead of her ticket. Grant Stewart was elected to the office of corresponding and recording secretary, beating Edwin Mordant, independent, by about 3 to 1. Richard Purdy was reelected treasurer. He was on both tickets.

The regular ticket also elected all of its councilmen candidate by a majority of 3 to 1. They are Wm Courtney, Edmund Bruce, Shoe Ferguson, Marjorie Rambeau, De Witt Jennings, Will J. Deming, Ralph Morgan, Richie Ling, Otto Kruger, Grant Mitchell, Ernest Trost and Frank Barnes.

Wilton Lackaye had not decided up to Wednesday whether he would bring about a court contest over the Equity election. Mr. Lackaye, however, will push his protest entered some time ago with the Four A's.

Power Vested in Four A's.

Contrary to published reports, the Four A's has the power to order a review of the count, can order a recount and also holds the power to declare the Equity election null and void. The Four A's has full power to order a new election if after investigation it should find the recent A. E. A. election had not been constitutionally conducted. Lackaye's protest is based on the "double voting" plan used at the election and the changing of the annual election from May 21 to June 4, thus putting all members out of benefit who had not paid dues up to Nov. 1.

The membership of the Equity is approximately 9,000. The total vote counted was about 3,800. From the discrepancy between the member ship and the total count some 1,200 or more than half of the membership either failed to vote or if voting their votes were not counted.

John Emerson, newly elected Equity president, sailed for Europe yesterday (Thursday). In a statement issued before his departure it was said he was going to London and Paris to seek to arrange a closer affiliation with the French Actors Association and the Actors' Association of Great Britain. He will remain abroad about two months.

"MIRACLE MAID" JULY 4.

George Ledner to Show His Latest Herbert Piece in Chicago.

Chicago, June 23.
George W. Ledner will occupy the Colonial beginning July 4 with "The Miracle Maid," a Victor Herbert musical when playing at a scale of prices not exceeding \$1.50.

In the cast are June Mylaine, Melville Johnny Tuckey, Mary McBurn, James R. Carson, Ben Parker, Henry Hendrie, Minerva Grey, Richard Eyle, Agnes Patterson, Jessie Lewis, John Bernhard and a carefully picked but not numerous chorus.

The show will open here "cold."

GUS EDWARDS' REVUE.

Gus Edwards has started an 18-week legitimate production with the title "Gus Edwards' Annual Revue." The first offering for legitimate may have a subtitle of "No. 11 in Paris."

KUGEL LEAVING SELZNICK

Lee Kugel has tendered his resignation as publicity director for Selznick, effective June 28, to enter the legitimate field as a producer.

CANTOR SURPRISES ENTERING "FOLLIES"

Prediction of \$35,000 Weekly
for First Ten Weeks.

Eddie Cantor entered the "Follies" at the premiere Tuesday night at the Amsterdam, being a surprise added starter, although it was known along Broadway immediately after the Ziegfeld organization arrived from the Atlantic City try-out. The second act, difficult to routine, called for a strong attraction in a "spot" and the comic was called in. Cantor's entrance into the "Follies" does not necessarily mean that he will not appear as a star in his own show later in the season.

The "Follies," with a \$4 top price as against \$2.50 for last season, increases its capacity about \$4,000 weekly. It is predicted the attraction will get \$35,000 weekly for the first 10 weeks. Starting with \$10 top for the opening night, the first week's takings should more than make up the missed Monday night. Invitations in engraved form were sent to the accredited press, with a special plate carrying the name of the reviewer and a coupon attached giving the seat numbers.

Cantor was as much surprised at his entrance into the show as anyone. Late last week he offered to bet \$10,000 he would not be in the "Follies," though a ticket broker who saw the opening in Atlantic City advised him that he would be sure to be among those present. Last winter, while George White's "Scandal" was playing Chicago at the same time as the "Follies," it was announced Cantor would have his own show for next season.

That started much talk of betting between White and Cantor, and with George LaMure as a "steamer-up" there nearly was arranged a bet of \$20,000 between the pair. Cantor even wired Ziegfeld and the latter replied that he would take half of the bet. White was finally advised to "lay off," since it was a long time bet, after sundry "phony" checks were flushed.

At Atlantic City the "Follies" week resembled a political convention so far as the bulk of authors were concerned. Most material was eliminated and the authors provided various sorts of "leets" trying to get their own contribution tabbed as permanently in the show. It is said that \$60,000 in production was cut, including a Gilbert and Sullivan scene supposed to have cost \$20,000. George V. Hobart was called in to rewrite portions, thus again figuring in the "Follies."

It is said that the spot arranged for Cantor first called for during between Cantor and Mr. Ziegfeld, but that the manager got "cold feet" and declared for Cantor's appearance alone.

REPERTOIRE RECORD.

Walker Company in Indianapolis
Gives 400 Performances.

Indianapolis June 23.
The Stuart Walker Company gave its 400th performance in Indianapolis Monday night, setting up a record for repertoire, which few companies have equaled. The company has occupied the Moran during the summer season for four consecutive years.

When Stuart Walker first came to Indianapolis it was considered a bad town for stock. It is still a poor place for the mediocre company but Walker has built the demand for the goods so high that Gregory Kelly will invade the city next summer with a rival company at Ingoldsby.

Mr. Walker's company presents its second new play of the summer season this week. It is "The Storm Bird" by Eric Chappell and Howard Davies. The English playwright, Elsie Tyrta, never has connection with the company after this week to go to New York, where she will start rehearsals in "Our American Voices." Elliott Nugent joined the company this week.

Regina Williams has been engaged also to leave the company for four weeks.

"Self Defense" Valleys Play.

The title given to Bayard Valley's new play, which will go into rehearsal shortly and to open July 15, by Edgar MacGregor and A. L. Edinger is "Self Defense."

William R. Gibson is to play the lead.

"SHAVINGS" CASE AGAINST SAVAGE GOES TO UMPIRE

Deadlock Results After Consideration by Joint Arbitration Board of A. E. A. and P. M. A.—Claims Date Back to Show's Tour and Are for "Layoff" Pay.

Claims against H. W. Savage by members of "Shavings" have been several times considered by the joint arbitration board of the Producing Managers' Association and the Actors' Equity Association, with a deadlock resulting. The matter will, according to the rules again come up for decision before a referee or umpire, the latter to definitely dispose of the case. One member of the P. M. A. and one from the A. E. A. will act with the umpire.

The claims date prior to the show coming to New York (it closes this week at the Knickerbocker). The differences of opinion among the arbitrators concern the contract clause governing the "laying off" and the closing of a show. After the piece had been on the road two weeks, the company was informed the show would close in order that George M. Cohan might rewrite it. Several weeks elapsed before "Shavings" opened in New York. The company then observed little or no changes; but there were certain changes suggested by Mr. Cohan when the show first opened and which were made. The company set up a claim for a week's salary, alleging a "lay-off."

Tactical Error.

A tactical error was made by the Savage office in calling up the A. E. A. and getting "permission" from Frank Gillmore to close. What really was sought of Gillmore was the technical method of closing a show which was later to reopen, and the Savage office followed Gillmore's advice. As long as a week's notice was given, the show being out less than four weeks, no directions were necessary from the A. E. A.

However, Gillmore, who was one of the arbitrators, sets up a claim the company should be paid a week's salary because Mr. Cohan did not rewrite "Shavings," regardless of whether the regular form of closing was complied with. It is known the cast of "Shavings" was released and told that it was free to seek engagements wherever it wished, but that the show would soon reopen, and those who cared could await that time.

One of the company did secure another engagement between the time the piece closed on the road and opened on Broadway. Counting this week, "Shavings" has played 19 weeks in New York.

BEN ATWELL SHIFTS TO GRAND OPERA

Leaving Capitol Theatre This Week—Familiar with Opera.

Ben H. Atwell has resigned as general publicity director of the Capitol and will leave the largest theatre in the world tomorrow (Saturday). With his resignation comes the announcement from Executive Director Robert E. Johnson of the Chicago Grand Opera that Mr. Atwell is to be the Eastern representative of that organization.

After a week or two in New York Atwell is planning a trip to Europe for a rest prior to taking up his duties with the Chicago opera organization. The New York season of the opera has been lengthened and will open at the Manhattan Opera House Jan. 21 continuing to March 5.

This is not the political move first venture into the opera field. He was identified with the activities of the late Dr. Hamilton here and abroad. Mr. Atwell originally came to New York as one of the sponsors for Anna Pavlova and Mikail Mordkin in a series of ballets. Later he exploited grand opera in South America, Mexico and Europe.

DIXON'S STAGE DIRECTOR.

Thomas Dixon has engaged Agustin Duran, who played the same part and directed the production of "John Ferguson," as general stage director for several months to be made this fall.

"ABIE" LABOR DAY.

Samuel H. Harris' production of the new version of "Abie the Agent" made by George V. Hobart and Harry Hershfield, with Nick Adams in the title role, will open in Springfield, Mass., Labor Day.

ACTORS' EQUITY BARS "VARIETY"

Posts Notice No Representative of Paper Be Admitted to Offices—Explains Reason.

The Actors' Equity Association posted a notice on the bulletin board at its office, 116 West 47th street, last Friday, barring any representative of Variety.

It was reported about the offices that Frank Gillmore, Executive Secretary of A. E. A., had returned to New York from Montreal the day before, again leaving for the American Federation of Labor convention in the Canadian city the same night.

The notice reads:

NOTICE

By Order of the Council
That no representative of Variety be admitted to this building unless specially invited by the council; also that no matter be furnished Variety from this office except by order of the council.

We emphasize the fact that this has nothing to do with Variety's attitude during the election campaign.

We appreciate its right to take any side it sees fit, but we consider certain articles that appeared in the issue of June 11th not only an attack on the integrity of the administration, but a deliberate plot to disrupt the organization.

Signed Paul Dallard,
Assistant Executive Secretary.

MISS CARROLL ORDERED TO LEAVE ZIEGFELD

Must Return to "Greenwich Village Follies."

Jane Carroll, of Ziegfeld's "Follies" opening at the Amsterdam Tuesday night, has been ordered by the Actors' Equity Association to leave the Ziegfeld show tomorrow (Saturday) and return to the "Greenwich Village Follies" Monday, July 5. The "Village" show is at the Studsucker, Chicago.

The Equity's order to Miss Carroll came about as the result of an arbitration hearing. Miss Carroll left the "Greenwich Village" show at Detroit six weeks ago, receiving permission to visit New York following a death in her family. According to Morris Green, it was understood Miss Carroll, with whom Bohemians, Inc., holds a run-of-the-play contract, was to return to the "Greenwich Village" show in Chicago as soon as possible. Instead of going back to the "Greenwich Village" Green states, Miss Carroll came in to see him at his office in New York about four weeks ago and told him she would not go on the road again.

Shortly after Green heard Miss Carroll had signed with Ziegfeld, Green reported the situation to the Equity and a hearing was held. The decision of the arbitration board was that Miss Carroll could stay with Ziegfeld for two weeks. This week is the second. The two weeks' ruling was made by the arbitration board on the theory Ziegfeld had been the innocent party in the transaction. Green is a bit doubtful as to Ziegfeld's position in the matter. He is strongly inclined to believe, according to his expressed opinion, Ziegfeld was fully aware of the circumstances. Ziegfeld is a member of the Producing Managers' Association. Bohemians, Inc., is not a member of the P. M. A.

Miss Carroll is understood to be receiving considerably more money with the "Follies" than with the "Greenwich Village" show. According to the rules of the A. E. A., Miss Carroll will have to obey the mandate of the Arbitration Board and return to the "Greenwich Village" show, or subject herself to heavier damages.

CAROLINE KOHL STARRING.

Magnate's Daughter and Glendinning in Milwaukee Stock.

Chicago, June 28.
Caroline Kohl, daughter of Mrs. C. E. Kohl, vice-president of the Orpheum Circuit, is being co-starred with Ernest Glendinning in stock at the Davidson, Milwaukee. Big royalty bills are being played.

The Kohls are socially strong in Wisconsin, and have their summer estate at Oconomowoc, near Milwaukee.

Herman Fehr is taking a friendly interest in the stock management and the venture is being produced on the highest plane ever reached by that type of entertainment in this section.

The reception given to "Peter Ibbetson" last week was so cordial the play has been held over for this week.

DIXON'S STAGE DIRECTOR.

Thomas Dixon has engaged Agustin Duran, who played the same part and directed the production of "John Ferguson," as general stage director for several months to be made this fall.

"THE BAT" RECEIPTS.

Samuel H. Harris' production of the new version of "Abie the Agent" made by George V. Hobart and Harry Hershfield, with Nick Adams in the title role, will open in Springfield, Mass., Labor Day.

WINNINGER LEAVING.

Charles Winninger following the opening of "The Follies" in Atlanta City, gave Flo Ziegfeld two weeks' notice.

The reason attributed to his resignation after opening is due, it is said, to the "smallness" of the role he handles.

In the week, however, Winninger withdrew the notice, after a conference with Ziegfeld.

CHORUS EQUITY REFUSES NOW TO MERGE WITH PARENT A. E. A.

Real Reason Is It Has Better Contract with P. M. A.—Managers' Declination to Insert Favorable Clauses in Equity Contracts Alleged—Chorus Dues Lower.

WEBERS DIVORCED IN BUFFALO COURT

L. Lawrence Secures Decree From Edith Haller-Weber.

Buffalo, June 23.

An interlocutory decree of divorce was granted in the Supreme Court here, June 18, to L. Lawrence Weber of New York against his wife, professionally known as Edith Haller. The Webers have one child, William Klein of New York, appeared for Weber.

Saturday, after the decree had been handed down, Dudley Field Malone of New York served notice for Mrs. Weber that the divorce would be contested on the ground Weber had condoned his wife's alleged offenses. It is believed that the action was started in Buffalo in an effort to avoid publicity.

Miss Haller went to the Coast shortly after her marriage to star in feature pictures produced by her husband's company (Weber Productions, Inc.). "Children of Destiny" and "Just Behind the Door" were among them.

Some years ago Miss Haller brought an action for breach of promise against Weber. With the discontinuance of that suit, their marriage was announced.

REWARD FOR DOUGHTY.

Accused of Conspiring to Kidnap Ambrose J. Small.

Toronto, June 23.

Police headquarters has issued a circular offering \$5,000 reward for the arrest of John Doughty, wanted here for conspiring with others to kidnap Ambrose J. Small, the theatrical manager. The reward is payable upon Doughty's arrival in Toronto. It is authorized by Mrs. Small and the Capitol Trust Corporation of this city.

Doughty was last seen in Toronto Dec. 29, 1936. He is described as 43 years of age, weighs 180 pounds, five feet, seven or eight inches tall, with heavy dark brown hair, inclined to curl; clean shaven and neat dresser.

The reward offer stands good until Sept. 1 next.

SMOKE NUISANCE ABATED.

Board of Health Obligates Rudderant to Relieve Theatre.

Through intervention of the Board of Health, the nuisance of cooking fumes which invaded the Henry Miller Theatre from the restaurant adjoining has been eliminated. It was found the kitchen was supplied with short flues, not with the consent of the Building Department. These flues discharged close to the intake fan of the theatre and were sucked into the house. The flues now run to the top of the theatre.

"The Famous Mrs. Fair," at the Miller, is to continue indefinitely, a try being made to run through the summer. Mr. Miller has been offered a London house for the piece, starting in May, 1938, which is the start of the English season.

The picture rights have not been disposed of. One offer was \$100,000.

"THE BAT" RECEIPTS.

Washington, June 23.
Wagenhals & Kemper's new piece, "The Bat," caused a popular fluctuation in box office receipts during its engagement here, which was the cause of much bidding by the "syndicate" and individual managers for the seasons and runs of the piece when the production ready to open in New York.

It played to approximately a net over \$1000 the opening night. Then day at went to \$1000 Wednesday. The takings were in the \$1000 class and the third night receipts were over \$1,100.

It has been definitely decided the Chorus Equity Association will remain as an independent unit of the Associated Actors and Artists of America (Four A's). The proposition calling for the chorus union to become the "musical department" of the Actors' Equity was voted down at a recent session of the Chorus Equity governing board.

The reason advanced by the Chorus Equity for not merging with the Actors' Equity was that the Chorus Equity had outstanding contractual obligations which would make the A. E. A.-C. E. A. merger undesirable. In turning down the merger proposition, which plan was one of the pet ideas of the Emerson-Gillmore Actors' Equity administration faction, the Chorus Equity softened the blow somewhat by declaring it desired to have the assistance of the executive staff of the A. E. A. and financial assistance when necessary.

Better Contract With P. M. A.

The real reason, however, for the Chorus Equity turning down the merger with the A. E. A. was because the Chorus Equity has admittedly a far better contract with the Producing Managers' Association than the Actors' Equity or parent body. This was pointed out by William Luckay at the general meeting of the Actors' Equity at the Hotel Astor May 17, when the question of merging the Chorus Equity as the musical department of the A. E. A. came up for discussion.

It is reported the A. E. A. took up the matter of making the A. E. A.-P. M. A. contract conform to the Chorus Equity contract with the Producing Managers' Association. The P. M. A. is understood to have refused to insert the clauses in the Actors' Equity contract that would have made it conform with the Chorus agreement, and as a result the Chorus Equity decided it would be better for it to remain independent.

Another factor that counted very largely is that the Chorus Equity dues are \$4 a year. If the Chorus Equity had merged with the A. E. A. as the "musical department," the dues would have been raised to \$15 a year. Luckay also called attention to this at the May 17 meeting, declaring it was unfair to ask a \$35-a-week actor member of the A. E. A.

LAMBS GOLFING

AT P. G.'S IN ISLIP

Percy Williams Turns Estate Over for One Day.

The Percy G. Williams estate at Islip, Long Island, will be turned over to the members of the Lambs' Club this Sunday (June 27) for the day. A golf tournament for Mr. Williams' fellow members of that organization is one of the attractions.

The Lambs journeying to Islip will be put up for the day and night by Williams, who will act as general host in addition, which means something around the P. G. domain.

Over 150 Lambs are expected on the ground. It is an annual event with the retired champion. Last summer 160 Lambs responded to the P. G. invitation.

TOLER'S TRIO OF PLAYS

Harvey Toler seems destined to have his name on the programs of three Broadway legitimate productions next season. The first is "The Devil's Disciple" which has closed its run at the Blackhawk, Chicago, with Patricia Collinge as the star. George Taylor has promised to bring it to New York early in the fall. "The Law and the Woman" is a production announced as one of A. E. Woods' next season's productions, and the third will be a piece accepted by Sam H. Harris.

SEASON TO BEGIN A MONTH EARLY WITH 35 NEW SHOWS

These Are Scheduled to Open Between August 1 and 15—Ziegfeld and the Agencies—New Revue Coming—Seven Attractions Close—Business at Other Houses.

With 35 attractions listed to open on Broadway between Aug. 1 and 15, the legitimate season will be in full swing a month ahead of time, unless unforeseen weather conditions should cause changes. It is doubtful even if torrid temperatures can stop the rush of premieres for there was never such an incoming crush. It is likely the legitimate legions of premieres will be spread out more than now arranged, which would bring a number of the newer offerings in during July.

The jam of openings on the books is one reason why two plays already have arrived, the reasoning being that if they are able to stand up in the warm going and last until fall, there might be a good chance of them continuing. It happens, however, that both ("Fall and Rise of Man's Love" at the 44th Street and "Seeing Things" at the Playhouse), look doomed to short runs. Whatever chance "Love" had was spoiled by its early entrance, and as far as the Wagnalls & Kemper play, the time of the season would have little weight. Other attractions, which will antedate the regular season, are impelled to do so because of no regular date being assigned them in the fall. Until the first crop of openings is weighed, bookers cannot assign houses or dates to the second crop. As far as the house receiving these pre-season attractions, no chance is taken, the house management getting all the heat of it and the attraction doing the punishing.

Ziegfeld and the Spots.

The premiere of the "Police" at the New Amsterdam Tuesday night featured the early portion of the week. "Cinderella on Broadway" was postponed at the Winter Garden until Thursday which is the regular night for garden premieres. The "Police" got away with a \$10 top price. Mr. Ziegfeld found time to devote attention to the ticket agencies advertising that four brokers had posted \$30,000 bonds not to sell "Police" tickets at more than 10 cents over the box office price (\$4 and tax top for night performances). Later the names of the agencies were dropped from the advertisements and the claim made that "most of the big agencies" had come across with bonds. This was denied by the "spots" and several who denied having required bonds appeared to have plenty of meat starting for Wednesday's matinee. The next sale before the matinee reached out into 42d Street.

With the two leading summer shows in the next musical arrival of importance will be the opening of the Century Promenade which offers a dual show starting July 1 although reported postponed after that date. The name of the mid-night revue has been changed to "The Midnight Jack." Following that William Morris' "Hills and Palms" opens at the George M. Cohan (July 12). In between, Eugene Arams produced by Will Moroney will be ready. The Astor and Bijou have been mentioned for it, but the Casino which goes dark Saturday, may be assigned. Moroney's show opens at the Woods, Atlantic City, July 1.

Seven Shows Stop.

Seven attractions stopped last week, the additions to the list having been "Martiniqe," at the Eltinge and "The Chosen Wife," at the Belmont. Four more close this week, with a chance of more closing. More to bow out are "Mouangs" which ends its successful run at the Knickerbocker and reopens on the road in August, "Beyond the Horizon," the surprise hit which started as a moderate attraction, leaves the Little Theatre dark. "Civilians," which came in for a two-week date, closes at the Monroe, and "Betty Be Good" stops at the Casino. All four houses go dark.

It has been decided to continue "The Gold Diggers" at the Lyceum and "Abraham Lincoln" at the Cort through the summer. There was

CLEVELAND IS FIFTH IN PRODUCTION FIELD

Arrangements Completed for Premier Offerings.

Cleveland, June 22. Convincing evidence has now been produced that Cleveland has come into its own, and that the fifth city has been recognized as fertile ground as a production centre. Arrangements have now been completed, or are well under way, for premier offerings here with a view to Broadway production. This has been made possible through negotiations with Robert H. McLaughlin, who, previous to taking over the management of the new Ohio theatre in the fall, is operating his stock company at the Opera house.

The personnel of the McLaughlin organization here has been selected with the view of carrying out this idea of premiership, and a large percentage of those taking part in the initial offerings will continue when the plays are transferred to Broadway.

The first of the plays will be "Fire of Spring," by McLaughlin, scheduled for next week. This piece had a try-out last summer here in stock, and A. H. Woods picked it up. On its production next week, Woods will be here as he has slated its New York appearance at the Republic for August 14.

Another on the list is "Come Up in the Haymow," a farce by Wilson Collison, who wrote "Up in Maeb's Room." This also has been taken hold of by Woods.

"The Star Sapphire," a "mystery" drama by Robert Housman, is among the prospective offerings. Housman was the author of "The Gypsy Trail."

"The Jury of Fate," by the late C. M. S. McLellan, will find a place among the productions. "The Jury of Fate" is the last work of McLellan, and while it was done at the Shaftesbury theatre in London, it never has been produced over here.

Another is "Dr. John," by a new author, C. E. de Lima. This play is said to be intended for Frederic Burton, and when produced here Burton will appear in it.

Then there will be "A Gathered Rose," said to be the work of a convict, whose identity is revealed only by a number. This play has all the earmarks of a vehicle for John Drew, and negotiations are being made with a view to Drew filling the principal role when the production is staged here.

In addition, McLaughlin is planning a representation in revised form of his play, "Little Orphan Annie," under the new title of "An Old Sweetheart of Mine."

BACK TO "TICKLE ME."

Arthur Hammerstein has changed the title of the new Frank Tinney show back to "Tickle Me." The new title, "The Love Bath," was discarded this week.

It all came about when Hammerstein met A. H. Woods, known as the champion title changer of the world, who advised Arthur that "Tickle Me" had the "bath" title "skinned a mile."

This week, too, Hammerstein purchased a trick horse, which Tinney will use. The price was \$1,000. He explained a "high school" gag was needed and that the market was short of them, since owners hired them out for picture work at \$25 per day.

BONSTELLE STOCK PLAY.

Buffalo, June 23.

The Jeanne Eagels stock will try out a new play here next month at the suggestion of W. A. Brady. The piece was written by David Wallace, formerly press representative for Brady and now general manager for William Harris, Jr.

It is understood the play was written by Wallace before he went to the training camp at Pittsburgh in 1917. The piece was first called "Playmates," but may be given here under the title of "Among Other Things."

GEST OUT OF MANHATTAN.

The tenancy of Morris Gest of the Manhattan O. H. comes to an end Sept. 1, and at that time the widow of the late Oscar Hammerstein will take over the property.

Gest has had the house for four years. It was the scene of the initial performances of his first two great spectacles, "The Wanderer" and "Ubu Chin Chow."

HERNDON BUYS "CHARITY."

Richard Herndon has bought "Little Miss Charity," the Eddie Clarke musical show tried out several months ago by the Shuberts. The title will be retained but a new cast chosen. Rehearsals will start in July, the show being due for the Belmont in August.

MISS GREENWOOD TO SUE.

Will Bring Diverse Action Against Cyril Ring.

Charlotte Greenwood is about to bring action for divorce against her husband, Cyril Ring. The allegations, it is understood, will be based on a recent incident in Philadelphia involving Ring and a chorus girl named Anna Fleming.

Ring appeared in a minor part in "Linger Longer Letty," in which his wife was starred. At the time he and the chorus girl were caught in a Philadelphia hotel the story got abroad there was certain business in the play in which Miss Greenwood was called on to strip Ring's face and that she had gradually increased the force of the applications.

There was no such incident, it is said.

NELLIE REVELL BENEFIT PROMISES BIG AFFAIR

All Show Business Interested.—Showmen on Committee.

The benefit for Nellie Revell, to take place July 11 (Sunday) at the Cohan & Harris theatre, drew a world of solicitation and many offers of aid following the announcement in Variety last week. Several of the dramatic editors of the dailies wrote the committee saying that they regarded the Revell benefit most worthy and offered the columns of their papers for the event.

Among the ticket agencies it stated the committee could afford any number of tickets desirable and that all contributions would be gladly turned over to the fund in total.

The number of managers on the Nellie Revell benefit committee now includes every prominent producer on Broadway. Through error in the original list the names of George M. Cohan and Henry W. Savage were omitted. Others added include Martin Beck, John Ringling, William A. Brady, Morris Gest, Richard Herndon, Marcus Loew, Arthur Hammerstein, Charles A. Hird, William Harris, Jr., Leo Winwell and Joseph Schenck.

R. F. Albee has taken a personal interest in Miss Revell's cause and has promised vaudeville's contribution to the show to be of the very best. From the legitimate, to which field Miss Revell devoted her genius for publicity, there will be an assemblage of stars.

The interest shown by John Ringling recalls that Miss Revell was born on a Barnum & Bailey circus lot and was of the Revell Family in her early years.

AGENT TRIES OUT VOICES.

Max Hirsch, for several seasons musical director for Arthur Hammerstein's attractions, has embarked in the dramatic agency field, specializing on players for musical comedy productions.

Hirsch's agency plan is a bit different from the others. All those who register with him try out their voices. Thus the agency is enabled to supply a singer whose ability is known with exactitude by the agency.

Hirsch believes that if a producer asks for a player and requires certain attributes such as age, looks and voice, he can deliver without the manager needing to go through the usual trying out process.

MARIE DRESSLER'S COMEDY.

Marie Dressler is writing a new three act straight comedy in which she will star next season. Miss Dressler's husband, James Marion, will produce the show.

The piece has not been titled. It will play the Shubert 10 houses.

POLLOCK TO GO TO EGYPT.

Channing Pollock will sail for Cairo, Egypt, Dec. 1. Mr. Pollock intends to make his residence in Cairo from December to April each year thereafter. The rest of the year he will live in Monte Carlo, London and Paris.

ERROL TO STAGE DOLLY-FEE SHOW.

Errol Flynn has been signed by Ray Cooney to produce a revue in which Harry Fox and the Dolly Sisters will be starred. The show goes into rehearsal shortly after the Dolly Sisters return from London.

LAMBS' FAVOR GOLDEN THEATRE PROPOSITION

After 10 Years the Club Will Get It.

It is reported that 80 per cent. of the membership of the Lambs' Club voting on the proposition to turn over part of the club house for the new John L. Golden theatre have expressed themselves in the affirmative regarding the plan. Golden has secured a plot 75 by 100 feet east of the club. This is not sufficiently large to permit of the building of a theatre and as he cannot secure any further property he proposed the Lambs turn over that portion of their building which is now used as a theatre.

Golden intends to build the theatre, run it for ten years and give it outright to the Lambs at the end of that time. The Lambs are to have the use of the house for a certain number of performances each year during the Golden tenure.

At the meeting regarding the matter held in the club Monday there were 110 members present. Shepherd Burnside presided. Those present voted to refer the matter to a committee of 21 members to have full power to act. After the meeting there was an unusual discussion regarding the matter in the clubhouse.

A certain faction of the membership does not believe the committee is sufficiently well versed in the matter of finance and real estate to qualify as experts in the case. They state lawyers and financial men should have the investigation in charge.

The plan as laid before the Lambs is that Golden wants 10 feet of the ground floor space and 20 feet of the first floor for his theatre. The Lambs are to pay the taxes and light for the ten years that Golden is to have the house and to also permit him to have office space free in the building for that period. According to figures the taxes and lights charges and the rental of Golden's offices would mean about \$165,000 in the ten years. The Golden figures with the turning over of the theatre to the Lambs at the end of a period of ten years are that the theatre would cost an annual rental of \$40,000.

A managerial member of the Lambs stated that if Golden figured that rental he was willing to take the theatre over and guarantee the Lambs a rental of \$40,000 annually for the house.

SCHOOLS CONFLICT DATES.

Classes of Godowsky and Gans " Clash" at K. C.

Kansas City, June 28.

Through a conflict in dates two master schools are being conducted here at the same time. Leopold Godowsky opened his class first, but Rudolph Gans started last Thursday and there is considerable rivalry between the two schools and the local musicians. The mix-up in the dates was an accident, as the latter's date was arranged while it was supposed that the Godowsky school was to have been held last September. But they were not announced in time to prevent the postponement of the Godowsky date to coincide with his school.

Godowsky has come in for quite a good deal of good natured panning from the local press and has announced that the Kansas City master class is the last he will teach, at least in America. He was in Mexico at the outbreak of the war when he sought refuge in this country.

GRIFFITH LEASES 44TH ST.

D. W. Griffith has leased the 44th Street theatre for two weeks starting Aug. 1. The arrangement calls for the four walls only and is for rehearsals.

It is understood that Griffith will use the theatre for a number of intervals to be part of a feature. It was not known whether the picture producer is to be him or someone from The Full and Little of Susan Lenox, which is playing the house and which is due to conclude about July 21.

NOBEL PRIZE FOR BERAVENTO.

José Berganza, the Spanish author, has been awarded the Nobel prize for literature for 1930. Berganza is the leading dramatist of Spain. His "The Passion Flower" was produced here last winter.

THE CAVE GIRL

Washington, D. C., June 28.
All the old-time tricks of the theatre were utilized Monday when "The Cave Girl" had its first showing at the Shubert-Boisot. It is difficult to believe that George M. Cohan and Guy Bolton, the authors, could also have written the delightful "Folly with a Past." This piece is hardly capable of holding interest, although at times there does crop up a few clever lines. There is a splendid cast, but that is a different story.

The authors have taken the same familiar "stagey" girl, the one that wears pants, lives in the woods, ate the city chap, and wants to "learn to speak grammar like hell"; they also have the summer tourists, etc. There isn't a moment one cannot anticipate. It is all far-fetched and surreal. The same story has been presented a dozen times with just a little different twist.

Grace Valentine looked exceedingly charming as the cave girl, but her good fellowship (if it can be defined in that manner) seemed a trifle forced. The delight was the work of Robert McWade. He was simply splendid.

Many glaring shortcomings in the direction of the piece, but it is excellently mounted and, no doubt, before many weeks have passed, at least before its New York showing, the producers, Comstock & Co., will do wonders with it. It may be another "Adam and Eva," which is also by the same authors, and which, if memory serves correctly, was not very cordially received on its first presentation.

The entire cast, including Mark Smith, Leslie Palmer, Arthur Barry, Madeline Marshall, Maxon Kling, Brandon Peters, Franklin Hinman, Eleanor Gordon.

LEGENDE DE SAINT CHRISTOPHE

Paris, June 11.
This musical tragedy, produced at the Opera, is said to be the life work of Vincent d'Indy. It is a monotonous presenting successively episodes in the career of the giant Aulerus, who took an oath to serve the most powerful of the gods, becoming in turn slave of the queen of voluptuousness, the king of riches and the prince of evil. But he bears the emperor of the sky is more mighty than all, and he sets forth to discover that great mystery.

An ermite teaches Aulerus the blessings of Christianity and the giant vows to devote his strength to the aid of the weak and humble. Having become ferryman at a treacherous ford, he declines to carry across the stormy waters the rich and mighty. A child implores him to attempt a crossing during a tempest. Aulerus takes the child on his shoulders and discovers it is the infant Jesus, who baptizes him and christens him Christophe. He then becomes the adversary of all the wicked gods, and the prince of evil seeks revenge. He is executed on the market place, and when his head falls, his voice is still heard preaching the good word, thereby converting the queen of voluptuousness, who continues to exert the glorious example of St. Christophe. On this poem Vincent d'Indy has written a technical score that pleases the local critics, the overture of the second act being particularly brilliant. But the average playgoer fails to grasp the significance of the allegorical legend. The production constitutes a sumptuous repeat for the counterpoint music-motor.

Kendren.

LE BEAU REVE

Paris, June 11.
A girl of 18 marries a man of 34. The marriage is not successful, for although the matured husband has been a victim of coquetry he fails to retain his wife's love for the reason she cannot support his methodical manners and is exasperated by his paternal attentions.

Suffering from suppressed neurosis, she goes to the South, where she meets her cousin, with the inevitable sequel, under such ill-assorted unions, that they fall in love and when the husband joins his spouse he is compelled to register the metempsychosis. He generously arranges for a divorce so that the girl-wife may marry the one more suited to her age.

This is the plot of Madame J. M. Fontanges' three-act comedy produced by Durée at the Comédie des Champs Elysées. It is as good as a number of other works seen on the French stage this season, but will not attract crowds. The male critics have not been particularly kind for this first effort by a new woman writer, but many should not throw stones, for their own effusions have been no better. The author uses a movie, plays the young lone-widow's wife, while Durée is granted the obliging husband.

Kendren.

MADEMOISELLE PASCAL

Paris, June 19.
Martial Perroud is another of the photons of young playwrights making their debut. He was fortunate in having his work in three acts produced at the Théâtre, where it is hardly a success.

Thérèse Pascal is an odd mortal, living a provincial existence with her parents, sacrificing herself for their welfare. She visits town to

buy a maid and returns with a youth, son of the deceased, who is introduced into the home.

He makes himself liked and pays court to a maiden whose family resides in Guatemala. It is a marriage of inclination, but also a fine opportunity for the young man to make himself a position if he joins his parents-in-law.

Mlle. Pascal is aghast at the idea of such a separation and confesses she is the mother of the young man (though how her parents were in the dark is not revealed satisfactorily). She preliminarily arranges to accompany her son to Guatemala, abandoning her own parents, but afterwards realizes all the inconveniences of the confession and voyage. She sadly watches the emigrant leave with his wife and resumes her own melancholy existence of an old maid.

This sentimental comedy, nicely done, met with a dithering reception.

Kendren.

ZIEGFELD FOLLIES.

Advance reports of the "Ziegfeld Follies" for this season from Atlantic City last week and conflicting things. Accepting the usual exceptions of the big productions Pro Ziegfeld annually makes the reports were that the show would be whacked in by Tuesday night when it opened at the New Amsterdam, and that it couldn't be whacked then. Stories wafted back from the seashore that Ziegfeld has sent for Leo Wolf to doctor up the comedy end, and finally got George V. Hart; that \$75,000 worth of scenery and costumes had been stored away after the Atlantic City opening, and that the show was in bad shape.

The show was in bad shape in comedy when starting off at the Amsterdam. It was badly off in all other departments as well other than production. Ziegfeld never falls down on the producing end. But comedy is easily missed in a great big long time running show like "The Follies," especially when there is no decided musical hit, also happening in this season's performance. Nor are the "Ziegfeld Girls" now the "Ziegfeld Girls" of the past, with their charm and name comprising a box office attraction. Perhaps competition in the musical production line has narrowed down the stars of beauties. There are enough girls in the show, but none with "Ahs" over them nor has Ziegfeld paraded them upstairs and down in his customary way.

The first scene of the show, "Creation," brought forth the dress gods over the girls, and the young women were pretty well covered up ever after that.

Comedy scenes were as far apart previous ones were forgotten. But two genuine comedy bits of the production developed. The best was at the opening of the second part, when the company was seated in a small orchestra on the stage, facing the audience. The other was the W. C. Fields bit of "The Family Ford," but so closely resembling Tito's "Motoring" in idea and execution that Fields will hardly receive any more credit than the bit got applause Tuesday through something going wrong with the mechanism. It's a laugh-maker, however.

The comedy bit that stood by itself was "In the Park," with Ray Dickey as a baby in a carriage accumulating a nose on milk punch and Charles Winninger as a wanderer through the park. Miss Dotey held this up, her only real chance.

Individually, the running was Eddie Cantor, Fannie Brice, Carl Randall, as specialists; Mary Eaton, Bernard Granville, Boris Eaton, John Steel as principals.

Cantor, projected into the performance to fill a bad wait near the finale of the second act, dragged Ziegfeld on the stage with him, but the manager slipped away from the singing comedian, who immediately afterward sang two new songs to a walloping bit. Cantor would have stopped the show if it could have been stopped, for the applause was deafening while Granville, Donabue and Randall were singing the opening of the finale. It only stopped when the action went into full stage. Cantor's numbers were lively. Of his few starts, the best was that of the Hotel Claridge, when he said, "Give them you can get, a room, bath and house detective for \$5."

Miss Brice had two knockout numbers. Her second was "Polly Flinders' Girl" (Marcelline Macmillan) saying she was the only one of the original six who had married for love and was still in the chorus, but had a nest of home, that is, there were five there, but one was to come yet." Her first song was "I'm a Vamp from West Broadway" (Harry Ruby, Bert Kalmar and Irving Berlin). For the finish he sang Miss Brice had an amazingly conversation with one of her East Side veterans over whom she gushed as he detailed the ruin her vampish had brought to him. At the finish the singer said for her self, "You look terrible think God."

Miss Eaton was in a couple of other scenes, principally the Fields bit, although she had a touching moment with Fields again in the third scene, when becoming jealous of him, accusing Fields of flirting with a chorus girl in the front row, and dragging him from the "the-

atre. Mr. Donabue with his acrobatic dancing scored repeatedly, whenever

he did it. Miss Dotey's second opportunity was in a double dance with Donabue, and it was good for several laughs. The entrance of Van and Schenck as rubes singing "Where Do Mosquito Go?" (Joe McCarthy and Harry Tierney) went unnoticed through Miss Eaton and Carl Randall still receiving applause for their acrobatic dancing number, "Mary and Dow." It was not until later that Van and Schenck received a reception when entering for their specialty in the second part, when they scored heavily. They led some numbers, one Chinese, having little to it.

Aerobic dancing ran throughout the show. Too much of it. Mr. Randall did a lot and Randall by himself doing it would have been fine, but there were others. It was the only thing that saved Jerome and Herbert, next to closing the first part. Just as the audience commenced to wonder why the malefactors were there at all, the acrobats started their dancing, to a riotous finish. The couple played the small time for a long while.

The Eaton girls were very prominent, Mary, as a singer, looking pretty and singing sweetly, and Doris, as a graceful dancer of the toe stepping style. She was nicely centred in a couple of numbers with the chorus boys.

The chorus boys had the best lyric of the ensemble at the opening of the performance, when they told they were sent out to avoid wasting the girls so early. Meant Granville and Winninger's chances were limited, Winninger's especially so, since he had hardly anything, but Granville with what he handled, including a couple of dances (with Miss Eaton) did it all with a flourish that impressed.

Mr. Steel did not look up as he did last summer in the "Follies," vocally, for he did not have the sense of a year ago of anything approaching them. If there is a production song hit in the piece, it probably will be "In the Clouds" (Berlin).

Moran and Mark did their specialty in the first part, getting a little out of the boozing. Mark appeared later in a poorly laid-out comedy scene, "The Golden Gates," with a light changing star on the "Water" to indicate when the entry into heaven was lying. Granville was St. Peter. The bit completely flopped and must have been held in due to the wait.

There were so many waits for settings the performance ran along like a benefit, people and acts coming into "one," taking up the necessary time.

Among the production bits was "A Log of Nations" number, with the girls shrouded in, first showing only white-tightened legs. Meant little after so much nakedness of late years.

The first part finale, "Bells" (Berlin) went to a weak ending somehow, after looking quite good at the start. The finale of the show was a dancing one with the Hickman Orchestra (from the Roof) on the stage. The finale might be transposed.

In most of Randall's acrobatic dances, Lillian Broderick appeared with him.

Other principals were Margaret Irving, Jessie Reed (name in cap at one point), Delcie Alda. In the theatre alone were over 70 persons grouped in the small orchestra setting.

This is the 14th "Follies." On the program it stated Edward Haynes staged the show, and Royce's work was something of a disappointment compared with previous efforts; with music and lyrics by Irving Berlin, Gene Buck, Dave Stamper, Joe McCarthy, Harry Tierney, special music by Victor Herbert, scenes by Joseph Urban; orchestra director, Frank Tours.

The never failing guaranteed big hit in the right line of any "Follies," Basie All Haggis and his mad-saint postings, is in this production.

Ziegfeld will fix up the "Follies"; he has done it before, but quite likely never before has he had so much that needed fixing. Done.

IRISH PLAYERS.

An offshoot of the Celtic Players took possession of the 29th Street Theatre Monday evening, and under the billing of Deborah Brown's Irish Players, presented three one-act pieces as follows:

A MINUTE'S WAIT.

Tom Morrissey ... B. Henry Haas
Pat Murphy ... Dorothy Gandy
Mary McNamee ... Virginia O'Brien
Harvey Daigle ... J. Kelly
Harry ... John Stanley
Andy Roche ... Edward O'Connor
Alice ... Howard Cherry
Theo Koenig ... William O'Reilly
Mrs. Tom Morrissey ... Belle Carroll

"A Minute's Wait" is an amusing comedy by Martin Milligan, presented for the first time in America. It is rather light in texture, but serves neatly as an opening act for a bill of one-act pieces.

The scene represents the station of a jolkywater railroad in Ireland. A number of local characters are shown and the humor is extracted through the frenzied efforts of the station master to get the train started on time, winding up with moving it after 40 minutes delay.

The causes for the delay are ludicrous in the extreme, as for example, a live goat is concealed by a cousin of one of the directors of the road. It had been temporarily

housed in the first class waiting room, as was also a shipment of cabbages which the goat devoured. Then, again, a fisherman comes along with a basket which she declares must go by that train. On being informed it is too late she produces a letter from a hotel down the line ordering the aforesaid basket intended for the dinner of the directors of the road who are to hold a meeting there. Again the line is held up, and so on.

The Rising of the Moon.

Juliette Major P. J. Kelly
Augustine Ernest C. Tracy
Pierrot Edward C. Tracy
Pierrette R. Henry Hanson

The second sketch, "The Rising of the Moon," by Lady Gregory, is not new to America. It is a patriotic affair, the Gaoyboy speaking of an Irish patriot who is a fugitive from the English constabulary being violently applauded by the large contingent of Irish-Americans present at the premiere.

The scene represents a wharf near Dublin. The fugitive is being sought by the police, having broken jail, where he was incarcerated for treason to England. The police sergeant on watch encounters an individual who represents himself as a poor baited mopper, eventually confessing himself as the fugitive and appealing to the sergeant in the name of Irish patriotism to let him escape to a waiting boat, which is done.

O'FLAHERTY, V. C.

O'Flaherty, V. C. P. J. Kelly
Peter ... Ernest C. Tracy
Pierrot Edward C. Tracy
Pierrette R. Henry Hanson

The only offering really worth while on the bill is the final sketch, "O'Flaherty, V. C.," a satire by George Bernard Shaw, which the English critics refused to sanction for production until the termination of the war.

Like everything Shaw writes, he takes the opposite view of a given premise, poking fun at everybody and everything. Those present, at least those with Irish sympathies, applauded the jibes at the English, but they apparently failed to realize the author was equally caustic in pointing at the weaknesses of his own people.

O'Flaherty has returned from the trenches decorated with the Victoria Cross. He has broadened mentally and views things from a wholly different angle than in the past. He comments with philosophic humor upon the hypocrisy and shallowness of his own mother, his sweetheart, the major who is his landlord, and the world in general. That a poor, unlettered, unworldly Irish youth could accumulate so much crudite wisdom in the trenches is stretching things, but it is nevertheless good entertainment, as is everything that Shaw uses fit to write.

O'Flaherty finds everybody bickering and selfish, "I'd give five shillings to be born in the trenches for a little ease and quiet," he observes.

He is the local hero, and the English major has invited him and his mother to tea. The visitors turn out to greet him and sing "Tipperary." He says, "I never heard of Tipperary." Till I returned from

The major has assigned O'Flaherty to make recruiting speeches, and he says, "What the devil do I know what the war is about?" Then he makes a long speech, the gist of which is that you'll never have a quiet world until you knock patriotism out of the human race. Also "What a disinterested sort of an animal a man is. Home like war and come like peace. I've tried both and now I'm for war's alarms." In the end O'Flaherty informs his disinterested mother he is going to marry a French girl because she is a good cook.

The entire aggregation of players is amateurish and not worth discussing seriously from the standpoint of professional play-acting. None of them are over worn. Monday night they were either intensely nervous or they didn't know their lines probably both.

SEEING THINGS.

Andrew Adair John Weller
Sammy Kennedy Fred McRae
Gregory Harry Lillard
Tom William Woodward
Catherine Joe Wause
Audrey Adair Dorothy McRae
Pearlie Higgins Martin Vandam

Waggoner & Komper, the rejuvenated producing firm, drew a "buy" in the weather for the premiere, June 17, of "Seeing Things," the first product of their renewed efforts in the legitimate. The debut evening and the succeeding days being astonishingly cool. The over capacity assemblage of dear sightseers, therefore, was not bold red about the humidity, and tried hard to enjoy the performance.

No doubt a goodly percentage of the house did, despite that Margaret Mayo and Audrey Kennedy (who is a moving picture director) had mixed up what was a theatrical hash in "Seeing Things." The piece is built as farce, but it's a masterpiece. Farce is but our feature, for there is present melodramatic spirit, action, Greta Garbo, Yogi and a dash of "Seven Days" tone of the several big money success, which lead Waggoner & Komper to let go of the valuable resting asset, the

Actor Theatre, cease producing and enter the class of the rotund.

Miss Mayo is a mistress of farce writing, and had she worked out "Seeing Things" unassisted it might have been true in its classification. Here and there are some real Maypoles, and laugh provoking. It seemed a pity that such bright material should be wasted.

Perhaps the original premise is the fault of the new play. To say nothing of the principals a vivacious but refreshing young married girl is supposed to have drowned herself in the lake. She didn't do that little thing at all, but plays hide and seek with a friend of the family, who is bored to death with the whole scheme, and who has an important date in the morning to start the building of a bridge. The comedy is built on that structure, with a general croaking instead of mirthlessness resulting. The authors are not altogether at fault, for several circumstances lie in the direction as much as anything else.

The story happens because little "O," who loves her husband, meets a Yogi and shoots off on a tangent about what might happen after death or something like that. The demands of her affectionate husband to know whether he would marry again if she were to die. Andie, the housewife, replies that he doesn't know a logical and truthful statement. But "O" (contraction for Olive) goes into tantrums about it, asserts that Andie has his lamps on "Mrs. Pat," a divorcee friend of theirs, threatening to throw herself into the lake, and when her charming little frock is found on the bank, everybody jumps to the conclusion "O" performed the "Sudie." That is, all but "Maudie," the bridge-builder, who is secretly in love with Mrs. Pat. A thieving Yogi finds things coming his way, but it is that individual who brings the jealous little wife to her senses. And so the final curtain ends the young couple rapturously kissing. The first curtain went up on a similar scene, which looked good. For Andie the not result of the night was a defeated poker date at his club, but Maudie came through with a promised wedding on his hands.

Like other of Miss Mayo's farces, a scale of pounds figured. This time it was Frank McIntyre who as "Mossie" split the evening's honors with Dorothy Mackay. In the second act Mr. McIntyre sat so heavily into a chair it bodily cracked, and the house went into a fit of laughter while the players tried to keep straight faces. The Titian-haired young Miss Mackay was fast out in "See Saw." Her work as little "O" was exceptionally bright. She handled a volley of "jibes" with the skill of a star and lost nearly all of the "life" of the piece. Marion Valentine as "Mrs. Pat" had much of the feeding material, and though little real opportunity came her way she was liked as usual. John Weston as the husband had no easy job, but there were few times when he was convincing except when kissing little "O." Jay Wilson did what he could with a considerable role.

"Seeing Things" has but one act and that did not look new. There is a cast of seven players. From a production or operation standpoint little outlay is called for. There was surprise that the new play should come in so early, but there is an evident crush of dates for the opening weeks of the coming season, and the producers no doubt figure that if the show catches a bit it can slide along safely until the fall and continue without fear of being scratched.

Evidently are, however, that "Seeing Things" will not have easy going. Now that Waggoner & Komper have it off their system, they can turn to other productions, one of which ("The Rat") is well regarded.

OLYMPIC, CHICAGO, DARK.

"Poker Ranch" Closed Last Saturday.—Mac Play.

Chicago, June 28.
The Olympic is dark, following the closing Saturday of "Poker Ranch."

It was a Willard Mack play, with Clara José starred and failed to meet with local favor.

MOROSCO'S HEAVY WORK.

Los Angeles, June 28.
Oliver Morosco is here for a legal battle and announces the building of a new theatre and the production of at least eight plays during his stay of six weeks.



NEW ACTS THIS WEEK

Friday, June 25, 1930

HENRY SANTRY and Band (10).
20 Mins.; Full Stage.
(Special Drop; 2; Cyo; 1).
Palace.

Henry Santry has ten musicians in his entourage. All are masters of jazz. Between syncopated numbers Santry handles the vocal solo, and in addition leads a few numbers with his baton. He is an unusual showman and gets laughs with ease. He is also equipped with a splendid baton and sings jingles which blend into a medley of parodied popular numbers. All the accompanying music by the band is in the mannerized kind of jazz. A recitation by Santry about a king and his three daughters, one stout, one thin and one beautiful, has the band imitating and illustrating the points. In "St. Louis Blues" the crying sax, laughing trombone and weeping clarinet are augmented by the trap drummer and the rest of the musicians. At the finish of this number Santry lights a cigar, does his Panama hat and does a slow strolling exit. "La Veda" is the instrumental encore and was applauded long and heartily. Mr. Santry is a sure thing for the east and should have come in long before. His musicians are all big leaguers and their trick stuff compares with any of the freak playing heard around. It's a big act following all the jazz. Con.

JESS and DELL.
Mammoth Novelty.
9 Mins.; One (Special Drop).
Fifth Avenue.

Jess and Dell are presenting a novelty worthy of a far better spot than opening the show. They are utilizing an idea that, while entirely new, carries sufficient difference in presentation to make it a novelty for any place in vaudeville. It combines a bit of singing, dancing, comedy and for a finish a cat and dog animal impersonation that sends them away nicely after a dance number. There is a special drop in "one." It is a drape with a small opening in the center. Here there is another curtain which when drawn reveals a sort of a Punch and Judy theatre. At the opening Jess and Dell, man and woman, show their heads above droll sized manikins and do a double number of the flirtation order. This is followed by the man offering a single entitled "I Happened to Be There," which was out and out comedy and brought laughs. The handling of the legs and arms of the figures in both numbers was effective comedy. A backyard fence is shown for the third number and the two represent a queen and a tom cat. A cat flirtation ensues with laughs coming fast. For the finish the team come into "one," the man in a dog costume and the girl as a cat, and after a few caps go into a dance finish which, while not a strong applause winner, sends them away nicely. Perhaps another bow could have been received with the removal of the cat and dog head-pieces. This was not done on Monday night, and it seemed to let the batch down a little. Fred.

BENTON and WALTON.
Acrobats.
11 Mins.; Three.
American Roof.

The men open with a series of hand to hand holds et al., several of which look new and brought applause. The concluding business is performed on a breakaway ladder perch, the topmounter doing a pinwheel whirl on the summit of the single pole for a finish. The duo start slow and as a result an exodus ensues on the part of the hasty element. The business of one reading a book, the other entering after which they proceed with their stunts is timeworn. The immediate beginning of their routine would eliminate the walkouts, for the duo certainly kept them standing once they pulled their real stuff. No. 3 or closing in three-a-day.

"THE CURRENT OF FUN."
Comedy Electrical Experiments.
10 Mins.; Full Stage (Special Set).
Palace.

In a set of a cave with spiders, gnomes, etc., embellished on a 10 Mins. Burnell is introduced by an announcer. He has previously requested a committee and about six plants made a quick response. All are used for comedy purposes. One does a rubber-collared snap and the Palace crowd greeted his awkwardness and timidity with roars. The experiments consist of the regulation routine of lighting cotton from the conductor's fingers, igniting a gas jet with a piece of ice and so on.

The comedy is the strongest factor. The act follows the general idea introduced years ago by Dr. Herman. It's a good laughing contribution for either end of the bill. Con.

VIRGINIA PEARSON and Sheldon Lewis and Co. (2).
"Jealousy" (dramatic).
10 Mins.; Full Stage.
Alhambra.

Virginia Pearson has been starred in pictures on and off for the past five years, gaining a big name in film regardless of whether she was paid \$5,000 weekly as advertised. Sheldon Lewis, too, featured the time, specializing in serials. This latter point was somehow reflected in "Jealousy," the dramatic playlet with which they have entered vaudeville. There is gun play in the sketch and a murder. Miss Pearson in a curtain speech mentioned Mr. Lewis' association in serials so accustomed him to thrill, that if he couldn't have at least three murders on the speaking stage he might go back to pictures. Henry Belli presents the act. No authorship is given on the program. Miss Pearson's speech, by the way, was not as polished as it should be and if she is to be called on for the stunt, she might touch it up. The action takes place in the home of a playwright, the leads being Mr. and Mrs. Hodge (Miss Pearson and Mr. Sheldon) and is a play within a play. At the opening the wife answers the phone, mentions the tea room at the Rita, an emerald pendant, and tells the person on the line the bauble will endear him to her for life. Hubby overhears this and when their mutual friend Dr. McLeod (Frederick Clayton) arrives, Hodge tells him that he is ready to read him the new play since an occurrence had arisen giving him the right. Mrs. The doctor and Mrs. Hodge mention the husband's jealousy in an aside and the trio repair to an alcove to listen to the play. The curtains are drawn and the action disclosed. Miss Pearson reappears as a vampire. She has summoned a doctor and when that good man arrives calmly tells him that her husband is extremely jealous and that he will kill her lover on sight. Husband enters and the result is a shooting. Phone rings, with a supposed other sweetheart calling. Hubby demands she tell him to their apartment, that she tell the lover she has killed the doctor and try to force him to shoulder the crime. The lover enters, brushes the vamp aside when he gets his "orders" and exits. Hubby banishes wife with him and calls up police headquarters. That ends the "within" part of the sketch, the trio extricating from the above, but the gun stuff doesn't cease. The supposed lover whom he thought he heard his wife talking to materializes as a hotel detective who calls to return the pendant which had been found at the Rita. The gun is hidden and the curtain falls with the lesson: Husbands should not become jealous of their wives. "Jealousy" resembles the serial picture, but without the serial thrills. Miss Pearson and Mr. Sheldon have appeared on the spoken stage together before this, having starred in Chicago with "The Marriage Question," which never came to New York, but landed in London. For vaudeville "Jealousy" might do once around principally because of the picture "name" of the two players and because Miss Pearson is very pretty to look upon. Bill.

LOWE, EVANS and STELLA.
Singing and Dancing.
14 Mins.; One (Special Drop).
2nd Street.

Two girls and a young man, with a special drop, who have a lot of clever material, which they do not get the most out of. The opening trio is made up of song titles welded into a recitative crossover ditty. He does a popular solo and some Russian and other stepping; one girl and he, conversational song and dance; other girl a monotonously delivered ballad; all three in theatrically Arabian costume for song and dance finish. In its present form a neat three-a-day offering, but there is enough good material in the turn to make a real act of its kind, if properly rounded. Joe.

PAUL and LEW MURDOCK.
Novelty Dancers.
12 Mins.; One.
125th St.

Opening with an introductory double, these boys in dinner suits and straw hats go right to their knitting and stick to it. They have a cleverly arranged routine of novelty solo and double eccentric soft shoe and buck steps, both qualifying with each type. The taller member does slides to a split. They have appearance, showmanship and ability and their routine is modernized enough to insure them success on the best of the bills. Con.

HERMAN TIMBERG.
Songs, Comedy and Dancing.
10 Mins.; Two.
Brighton.

Herman Timberg's new single turn should keep him busy as a big time feature. Mr. Timberg is a versatile artist, doing many things and what's more important doing them all well. Opening with a short piece of business with the orchestra Mr. Timberg goes into an introductory song, in which he explains he is a salesman, the audience the buyers, etc. The idea is not new, but well treated lyrically and finely put over by Timberg. He wears a derby hat drawn down over his ears, horn rimmed glasses and delivers most of his talk with a Tiddish dialect. Timberg, however, unlike most comedians of his type, does not interpolate any phrases in Tiddish. A comic love ballad "Pay Attention to Me," and a number introducing impersonations of Al Jolson, Lew Fields and George M. Cohen next. Then a short session with the violin, followed by a Russian dance, accompanying himself on the fiddle. A nifty eccentric dance to close. The act is full of meaty entertainment. It was the hit of the Brighton show. Bill.

HARRY DELF.
Songs, Comedy, Dances.
22 Mins.; One.
Riverside.

Harry Delf is doing some dancing in his latest single and is a standard big timer. He opened with "There's a League of Nations at Our House Every Saturday Night." There are impression bits of the various members of the family, and that trick of imitation, though never carried to actual impersonation, is employed in more detail in another number which is made the big idea of the routine. It is with "Our Family Album." One of his numbers of expression was "When You Get Up in the Morning," being concerned with the mate of the species. There was an after-the-war comic, referring to his or anyone's recollection of life in the navy, and called "I Miss the Bush." That led to his first dance attempt and he showed the same skill as ever. For an encore he gave his idea of a vaudeville show, mostly as he saw the dancers in it, burlesquing them all. Mr. Delf has the gift of imitation, perhaps a family trait, of which his sister, Miss Juliet, is a shining example. In devoting his end to comedy instead of impersonation, no doubt with the idea that one mimic in the family is sufficient, he has the right scheme, since impersonation from a girl is something regarded the superior of male traits. Delf stands out as a comedian and a dancer and he can take a spot, no show Monday night, when he went for a hit on fourth. Bill.

RYAN and RYAN.
Singing and Dancing.
16 Mins.; One (special off).
5th Ave.

Man and woman, youthful and of good appearance. Act opens with a double song, something about a valentine, backed up by a special drop containing cupids, valentines, etc. Clown and pierrot costumes are worn for this. A short bit of soft shoe stepping after the double. The woman offers a single eccentric dance next, using a medley of old favorites, including Highland Fling, "Won't Get Home Till Morning" and "Girl I Left Behind." A pretty silver cloth costume abbreviated and of attractive design helps the single to get across. The meat of the act follows, the man changing to burlesque Scotch garb with dancing shoes about three feet long and executing a fast rate hard shoe dance. Another costume change by the woman who also does the big shoes and the pair go into a corking double hard shoe dance. The long shoes have not been used around in years and shape up as a novelty for the present generation of vaudeville patrons. The turn looks excellent for No. 2 on the better bills. Bill.

THAMES BROS.
Acrobats.
8 Mins.; Full Stage (special drop).
American Roof.

Two athletes in white tights with a good routine of revolving head to heads, head stands and lifts. The feature trick is the mounting of a special apparatus which is balanced on the shoulders of the under-stander. He inserts his feet in a mechanical shoe that allows him to heights the apparatus notch by notch. A forward fall terminating in a somersault completes the trick. Good opener. Con.

MARIE GASPER and Co.
Songs and Piano.
16 Mins.; One.
Alhambra.

Marie Gasper was formerly of Sinclair and Gasper, sister act, and later with "What's in a Name?" Now Miss Gasper is a "single" in "one" with a male pianist and a repertoire of pop numbers running mostly to blues and jazz. She is a good looking brunet with a knack of wearing clothes classily and a good knowledge of song delivery. A raggy number starts her off at a fast clip. The second song is a ballad and good contrast. Miss Gasper sits atop the baby grand for this and gets away with it handily. Changing from her opening frock of white dotted organdie, sunniness and very becoming to her brunet style, Miss Gasper following a brief piano selection by the accompanist returns in a gold cloth robe that looks like a million dollars and reels off "Monsieur," a French dialect comic. This holds several nifty couplets, a little gaiety but not enough to notice. A "blues" for closing, Miss Gasper topping off the number with a lively shimmy, just strong enough to interest the male section of the audience, but modified and sufficiently "refined" for the women. She has a sweet voice, personally plus and the act looks ready without the change of a line for an early spot in the big houses. The turn went over very well at the Fifth Avenue. Bill.

AL JEROME.
Magic, Juggling and Balancing.
12 Mins.; Two (special).
Fifth Ave.

Al Jerome through his method of working and clown white facial makeup suggests he is a foreigner, probably from the Continent. The first part of his act is devoted to magic, opening with a simple mechanical trick followed by some excellent egg palming. A bit of juggling next, Jerome handling five objects acceptably. The egg tossing and plate catching task associated with Henri French's routine is included in this section and very well done. Another familiar juggling bit is that done with 12 large dominoes, handled in the fashion of cigar boxes as performed by innumerable tramp jugglers including Harrigan and others in the past. A mechanical trick, calling for the disappearance of a ringing alarm clock, next, was very crude. Presented as a legitimate trick this would go over much better than if offered in a travesty way. For a closing stunt Jerome does a corking bit of equilibrium, balancing himself on his index finger on top of a bottle, the neck of which is topped in turn by a small drinking glass. A special drop in "two" with a center opening and decorated with pictures of clowns is used. Acceptable small time opening turn, passing nicely in that spot at the Fifth Avenue. Bill.

SANTOSCA.
Musical.
14 Mins.; One.
American Roof.

Santosca, a youngish-old or oldish-young man—hard to determine which—announces on entrance he will present the only musical novelty of its kind on the vaudeville stage. His first number is the rendition of a solo utilizing two saxophones simultaneously. That is the general scheme throughout, placing dual instruments at the same time, producing a common melody from both. The next number is performed on a variation of the cigar box fiddle, a tube leading from his mouth to the base of the violin bow, producing a wind and string effect together. Playing two flutes simultaneously has been done before by Wilbur Sweatman et al., this comprising the following solo. Utilizing two piccolos or "sweet potatoes" for a session concluded, preceding an encore which consisted of blowing into a quartet of these wind whistles. The music is carefully selected and sprightly. Santosca should find favor in the pop houses easily. It is a musical novelty.

HANSON DUO.
Trapeze.
5 Mins.; Full Stage.
23rd Street.

Nickel-plated apparatus about 20 feet high for women to hang by her feet holding trapeze by hands for man to go through perfumery routine; single strap held and finish a single bar with leather thong for him to do a prosector teeth-hold. Conventional closing turn for the three-a-day. Joe.

PRICE and BERNIE.
Songs and Piano.
12 Mins.; One.
Alhambra.

Dad Burnie is a pianist, figuring mostly as an accompanist to Lillian Price. The latter is a kid sister to Georgia Price and appeared with him in several houses recently. Georgia has gone into the Winter Garden show. The lass appears to be between 10 and 12 years of age. She enters in an old frock with laundry for Bernie and since he won't pay the charges, says she will stick around until he does. Bernie starts warbling "When My Baby Smiles at Me," but little Miss Price snatches it. She mentions having seen Belle Baker and announces "Wrap It Up, Take It Home" as an imitation which it isn't. She did better with "I Don't Have to Die to Go to Heaven." Bernie had a specialty while Miss Price changed to a neater frock, improving her appearance so much it should have been donned earlier. There was a duet "Just Wait 'Till You See" for a finish, with the existing badly directed. For encore the pair gave "What Are You Going to Do When There Ain't No Jazz." On second the act was liked here. The teaming is hardly in taste and the impression left was that the young Miss Price would stand a better chance for development in a big act where she could more easily be coached. Joe.

BYRON BROS. and BAND (7).
Musical and Dancing.
14 Mins.; Full Stage (Special).
Harlem O. H.

The Byron Brothers are not numbered, so it is hard to say how many there were in the cast of musicians, six men and a girl, who appear to be Hawaiians. They dress nattily and run through a musical routine that is fast, jamming into the 14 minutes all the action any audience could want. Opening as a saxophone sextet, they qualify as musicians. In the midst of the opening number the girl appears, doing a little toe dancing at the finish, when she joins the men playing. A piano solo is next by one of the men, with two others joining, one playing the saxophone and the other a xylophone. The latter does some very clever ragging. The girl then steps out in a Spanish costume and does a dance. Not so good and could be dropped. Five of the men do a Hawaiian number on the ukele and the wire guitar. A jazz combination is the flute—piano, drums, banjo, piccolo and cornet, the girl doing some jiving on her toes and the sixth man, in Scotch costume, playing the pipes. The latter adds a touch of comedy. The act as it stands is a corking musical organization and can hit the big time with its popular stuff. Fred.

3 SONS OF JAZZ.
Dance and Musical.
15 Mins.; One.
American.

Three brethren of the syncopated harmony, who are exceedingly lively, tireless, full of pep and possessed of fair ability. It is only a matter of time ere they become established in fast company where they really belong, though the present routine is just better pop house league company. Making neat appearances in Tux they take the opening vocal number and go into their dance. Two other terpsichorean jazz solos ensue following which the saxophones are brought into play for the musical end. The numbers are of a pre-Christmas vintage and can stand modernizing. A couple of trombones are brought into play to accompany the sax, and the result is jazzy harmonious. There's the makings of a good act. They are good dancers and equally capable musicians.

WEST and VAN SICKLE.
Instrumental and Croonalk.
10 Mins.; One (Special Drop).
23rd Street.

J. Roger West and Ida Van Sickles, reunited for the stage, open with a song explaining they are on a tally-ho trip, leading up to the playing of couch horns. This is followed by a bit of croonalk and she retires, while he plays a 'cello melody, making no attempt at exaggerated rhapsody, but phrasing with feeling. At the conclusion of the number he imitates on the 'cello a harp and then an old-fashioned phonograph. Continuing with the "big Riddle," he plays "Venetian Moon," followed by a cornet duet medley of classical and popular stuff. Miss Van Sickles remains on the stage kidding him while he executes military calls and Scotch bagpipes. The act scored strongly. Joe.

CONLIN and GLASS.

Four Seasons and *Four Reasons*.
Comedy Singing Skit.
12 Minus One and Two (Special).
Brighton.

Harry Dross wrote Conlin and Glass's new vehicle. It is a combination of the familiar flirtation and quarreling married couple idea, characterized with considerable novelty and fitted with a jingly sort of comedy lyrics and several bits of pleasing comedy business. A drop with certain comic entrance carried back the four seasonal inscriptions, spring, summer, autumn and winter. The act starts with "Spring" denoted by a card placed on an easel on the left of the stage. Miss Glass starts it off with an introductory song, which serves to bring Conlin on. There's a short exchange of talk partly explanatory of the action. "Summer" follows, which allegorically tells of the marriage of the couple "Autumn" next explaining a quarrel has taken place and finally "Winter" which is termed the "Reconciliation." Mr. Conlin uses the piano briefly during the "Summer" bit. The act is a hit now to Conlin and Glass at present, but has the framework that can be developed into a first rate comedy act of the novelty type. The turn went over nicely at the Brighton. Bell.

CHANDON TRIO.

Aerial.
12 Minus Full Stage.
Fifth Ave.

Man and two women, apparently father, mother and daughter, in a routine of aerial gymnastics. Considerable novelty attaches through the older woman bearing the brunt of the acrobatics. She hangs head downward from a bar throughout the turn, with the exception of a couple of brief breathing spells between tricks, supporting by means of a loop around her neck in turn a large steel hoop, double trapeze, steel perch pole, rope and swivel arrangements. Each bit of apparatus thus separated from the older woman's neck is used by the man and girl for difficult evolutions, the man's work on the steel hoop and the girl's gymnastics on the rope standing out. The finish has the man and girl whirling around on the swivel attachment, a fast and showy closing. A more up to date style of dressing by the man would give the act the class it now lacks in that respect. They should fit in the big time bills easily. Bell.

MARTIN and COURTNAY.

Songs and Talk.
12 Minus One. Three. One.
American Reed.

Man and woman with an arrangement of sure fire small time material, consisting of solo and double songs and talk. A blues is noted by the man as a Pop Kingman. His opening number is a loping song. Another of his solos is a topical, not getting much. In a black lace evening gown the woman does a French dance and they get some comedy out of his responses. The finale is a double ballad recited by him and then finalized by both. He acknowledges applause with his hand cupped over his ear and with little urging was into a red fire rotation, panning the profiteers. The act is inconsistently arranged but the material has evidently been selected with a knowledge of small time values. It qualifies as just that. Con.

PALACE

Plenty of show at the Palace Monday night, the first act getting away at 8:10, and the closer taking the air at 11:30. A capacity audience was in before the dying flicker of Kinnearama. Four of the five acts begged the comedy and applause receipts, with Joe Cook who was subbing for Julian Shaw, showing after intermission, pulling down the comedy hit of the bill. The one-man vaudevillian has a new assistant for the mechanical bit in Joe Cook who formerly ran the Palace elevator back stage until the smell of grease paint overpowered him. With his teeth blackened out and a hair part a la Mr. Jolson, he looks just as funny as his predecessor. The ventriloquist, who walking image and other bits were armed with yells Cook being up an average as healthy as Babe Ruth.

Maestro Diamond and Lola Gulevich and Jim Martin Ivy played out the closing the first half split the applause honors. The Napley-Southern review switched places after the matinee, moving up from second after intermission. Henry Bentley and his Management Society Band (New Artists) were lowered into the velvet spot. They cleaned up a confounding bit and will probably hold over at the Palace. The billing reads "From the Wide of Michigan." Bentley should have made for New York on the train

that followed Price, or even before. He would have been an imitation on Broadway by this time.

Moore and Frye followed the jazzies and stepped right into their tangled routine, getting results immediately. It is great ad lib conversation, that those colored boys of all the twists and turns that are possible to users of the English tongue. Their songs, sung in a soft harmonious duet, were most effective. They registered solidly.

The Van Celles, a very neat opening act, had the above off spot.

The woman assistant made three pretty changes of costume and showed a nice figure in tights. The male, in a suit, stepped through a clever routine of leg juggling, making a barrel do everything laid out up and talk.

Vardon and Perry, the two entertainers with a folded war record, were No. 2. A picture sheet preceding announced their activities as entertainers of the A. E. F. Opening in tandem and straw hats, they sang several duobles making slight changes from two tall to ranks that they carried with them. A rube number, in Spanish costumes, Scotch doolin, and "Pussy Cat Hag," helped them out. "Cuckoo Chaser's Hall" gave opportunity for a young woman to appear pantsunning a chick. Both the girls tried to vamp her, talking pure un restrained poultry. They got over mildly.

Frances Kennedy on fourth had tough shedding until reaching her Tea Table routine. Her songs are all specials and were "Jalousie of Me," which has been heard around, and "Irish Mummy Shakers," a well-conducted lyric. She ended a solo bit after a stormy passage.

"The Current of Fun" (New Art) held them in remarkably, considering the hour.

COLONIAL.

"This might have been called 'old favorites' week" at the Colonial, five of the same acts being accorded a reception when their names were named. The show ran very smooth.

ly, taking up five minutes longer than the regulation three and a quarter hours, owing to extra time consumed by encores. Victor Moore, stated for next to closing, changed spots with Joe Cook, programmed fourth. Otherwise the bill ran as scheduled.

Clark and Bergman, assisted by the Crisp Sisters, closed the first half and registered a resounding wallop. Gladys Clark and Harry Bergman work with the ease and confidence of seasoned vaudeville entertainers, and each has the knack of making points tell. The songs handled by the team as doubles all landed for smash. Mr. Bergman slipped over a noisy individual bit with one number, supplemented by a song bit of soft shoe stepping. The Crisp Sisters filled in very well with character dances between the specialties of the principals.

Victor Moore with Grace Carr kept on yelling for 25 minutes without an interval with his old standby, "Back to the Woods." Moore's comedy hit gave the first part just the touch needed to make it stand up. Bert and Little Walton opened with a neatly costumed singing and dancing turn, putting down a bit at the finish unusual for the Colonial in the initial spot.

Maud Hart, second, established herself with a couple of operate numbers and clinched the success with "Macushka," an Irish ballad competently delivered. Miss Hart has provided her turn with an exquisite setting which, together with a fine lighting arrangement, aids her vocal efforts materially.

Frances Pritchard and Co. following, started with a rush and piled up a high average. Miss Pritchard is assisted by Edward Tierney and James Donnelly, dancing boys, who can keep it with the best of 'em. The best liked part of the turn was imitations of dancing stars. Miss Pritchard's imitations of Ann Pennington and Marilyn Miller, although not particularly like the originals are strong enough to stand on their merits as illustrations of different styles of stamping.

The Dennis McCoy imitation was noticeably off, viewed in the light of an impersonation. Closing with a travesty Egyptian bit, supposed to be an imitation of Ruth H. Dennis, the turn pulled down four bows and could have taken another.

Joe Cook, next to closing, doubled 'em up with his travesty nonsense. The story about the three Hawaiians, an adaption of an old fairy tale, still continues a riot for Mr. Cook. It's very well handled and deserved all the laughs it got.

Opening the second half, Frank Hurst sang himself into favor two minutes after he made his appearance. The Colonial, like the Fifth Avenue, has a soft spot for Irish songs. Mr. Hurst did two. Both were nicely placed, each receiving a rousing hand. Hurst has a pleasant lyric tenor, fine appearance and plenty of personality. He seems a likely candidate for musical comedy honors.

Gus Edwards had a regular old home week, airing the big hit of the show. Following two singing acts was not an easy task, but Edwards accomplished it with flying colors. Vincent O'Donnell, boy soprano, and the Purwess Sisters figured largely in the Edwards bit, young O'Donnell standing out especially with three or four ballads and of course the inevitable Irish number. Mr. Edwards' meeting of his former song hits, used for a closer, brought him back for a "reprise" in which he announced his retirement from vaudeville within the next few weeks and his intention to go after light honors with a Broadway review.

The Britains closed with their familiar fire-devil knockabout acrobatic turn and held their own to the finish. Attendance was about one-third below normal Monday night.

Bell.

RIVERSIDE.

Monday matinee was exceptionally big, if having raised and no baseball game, rapid amusement sections. It looked bad for the spec-

ulators who bought for the night show, far by evening it was clear. However, the house was 700 per cent. better than Monday evening of last week, with about two-thirds capacity demands.

It was a typical summer show, fast running. Like last week, there was a plenty of singing, perhaps more this week than last. But the exceptionally good scoring proved it was about the right idea for the season. Fifty per cent of the bill lined out hits, with the edge going to Anna Chandler, since she followed the song field and in the next to closing spot delivered a punch Miss Chandler works very well with Sidney Landfield. The latter has the first lines of the opening lyric, "I Told You So," which develops into a jazz tune. There are some new songs in the Chandler routine and made the strongest is "Every Country Has Its Vamp." There was an encore given close to 11 and there could have been more.

The scoring was started by the colored team Eddie and Eddie, who were billed as the "Dixie Duo," on second. "Hallelujah" Eddie drew a laugh by telling his partner that "Hallelujah" was his national anthem. The late Jim Thorpe, with whom the men were in France was allotted as "our benefactor" and credited with the no man's land number. The men drew three encores and came near capping the short a bill.

Eva Shirley supplied much strength closing intermissions with her clever jazz five (Gordon's versatile musical boy) and Al Roth. The latter certainly qualifies for the finale in the male minny section of vaudeville, for they don't come any lower than he. During his final dance Roth held some object in his coat pocket but what it was never was disclosed. Miss Shirley's big number was made "My Sahara Rose" and the accompaniment of Gordon's musicians was important and Miss Shirley has a big voice for a little woman, and the grand opera Bessie drew a book of ovations. On just about, Harry Dell

(Continued on page 28)

CHICAGO, JUNE 23, 1920

AT THE CROSSROADS!

VAUDEVILLE

has been very generous to me; has given me another gloriously successful season, soon drawing to a close after one of those perfect tours over the perfect Orpheum Circuit, and offers me, together with the splendid Keith houses, attractive contracts for next year and all during this summer, if I elect to play—

THE "LEGITIMATE" STAGE

extends me my choice of two engagements under standard managements, one in Chicago to open in August, and one in New York to open in July—

MOTION PICTURES

have flatteringly held forth a stellar opportunity under the guidance of one of the foremost directors attached to the artistic and executive staffs of the greatest picture producing institution in the world.

It is all very bewildering
and very gratifying.
And I am very grateful
and very happy—

BUT

To set aside the many reports which have been circulated regarding my future activities

I desire to state—rather to confess—that I shall take a brief rest at the end of my present vaudeville tour, and will then make up my mind. Meanwhile I have withheld committing myself definitely to any management in any branch.

SARAH PADDEN

BILLS NEXT WEEK (JUNE 28)

IN VAUDEVILLE THEATRES

ALL HOUSES OPEN FOR THE WEEK WITH MONDAY MATINEE, WHEN ALL OTHERS ARE CLOSED.
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The names in which these bills are printed does not denote the relative importance of acts nor their program position.
"Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. P. KEITH

Palace Theatre Building, New York City

NEW YORK CITY

Beth's Palace

• Ward Hayes

Henry Harvey Co

John & Eddie

Mac & Wim

J. B. Johnson Co

• Jim Francis

Wilson Co

*2 Landis

Mathis' Alabamians

Wilson Aubrey &

Shubert & Tally

F. Fritchard Co

Joe Cohn

Clark & Bergman

Prudine Kennedy

Heads & Mills

Artie Dorn

Mathis' Colonial

The Brothers

L. F. Murdoch

Claire & Wells

Pepper & Fields

Elaine Caruso

Eddy Glance

Carlene Tilson Co

Chick Saks

Tomato Bros.

Mathis' Riverside

Bill Boy Sisters

Greene & White

Letting

*Beverly 1

Duffy & Caldwell

Pearson & Lewis

James & Baird

Reynell

Billy Kay

Nathan Brothers

Beth's Old St.

Lord & Fuller

Beatrice Dean Co

Harry Nelson Co

Shubert Murray

Lederer & Moore

Mathews & Apres

Mathis' R. G. H.

*2 half (24-27)

Jess & Bell

Larry Kelly Co

Harry Peck

*Westley & Adrey

Ryan & Ryan

(Two to Bill)

*Armstrong & D

Johnny Fields

Foley & LaTour

Moore & Trotton

(Others to Bill)

*2 half (24-27)

Josephine Lawrence

Class Broadcast

(Others to Bill)

Prothero's 1928 No.

*2 half (24-27)

Renée & Belle

Waggoner Romany

Pollack & Sherry

Horne & Mack

Good Mother Hor

(One to Bill)

*2 half (24-27)

Hop Howard

• Young's McDonalds

(Others to Bill)

*2 half (24-27)

All in One Co

Harry Nelson Co

Others to Bill

Prothero's 1928 No.

*2 half (24-27)

Renée & Belle

Waggoner Romany

Pollack & Sherry

Horne & Mack

The Unique

(One to Bill)

Prothero's 1928 No.

*2 half (24-27)

Margaret Taylor

• Abbott

Hagan & Edwards

(Others to Bill)

Jeanne Dru

Beatrice Davis

Porter J. White Co

• Hyacinth Sharp

Jackie & Helen

• Dennis & Grace

(Others to Bill)

QNET ISLAND

Brighton

Prue & Bordele

The Brights

Grace & Johnson

Julie & Margritte

Bobbi & Helen

• Dennis & Parker

Harry Fox Co

• Mathis & Rhoda

(Two to Bill)

*2 half (24-27)

Armstrong & D

Harry Taylor

Taylor Howard & U

Brookhardt Co

Hooper & Weston

H. Cleaver Boys

(One to Bill)

*2 half (24-27)

The Lampreys

Josephine Leachard

Harry Fox

4 Orsos

(Others to Bill)

*2 half (24-27)

• Taylor & Stewart

Hyacinth Sharp

Jackie & Helen

• Dennis & Grace

(Others to Bill)

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Hyacinth Sharp

Jackie & Helen

• Dennis & Grace

(Others to Bill)

QNET ISLAND

Brighton

Prue & Bordele

The Brights

Grace & Johnson

Julie & Margritte

FERNSTRÖMBERG GIVES YOU ANOTHER; THE DOWN

RUBE BENNET

Down The Trail To Home Sweet Home

Moderately with expression

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M. WITMARK & SONS

CABARET

"The Shelburne Girl of 1936" at the Hotel Shelburne, Brighton Beach, is now going through the final test of a restaurant floor review in a perfectly dry place. Jean Bedoin is the speculator, since he is the producer and playing the show on a percentage with the hotel management—shareholders. Bedoin receives 10 per cent of all the cover charges. The cover charge is 15 cents per plate. Presumably Bedoin has a guaranteed amount for the review, but that cannot be large. The Shelburne will almost 1,200, perhaps more or less. Saturday night (the show opened Friday) the Shelburne played to capacity in the restaurant, though it was not

an ideal evening for the audience—even if it was Saturday.

The production must have cost Bedoin quite a sum to chance on a summer run. There are 16 characters and six ensemble numbers. For the latter are five changes of costume, with the girls' dresses looking very well. The show's salary list may be between \$1,000 and \$2,000 weekly, plus an average weekly set-off for production. Accordingly the Shelburne must take about 1,000 cover paying during the year for Bedoin to break. That would be easy with favorable weather.

The performance runs in two parts. It's a number and act performance, really more of a vaudeville program and resembles a big

tabled-in makeup. This show goes about 35 minutes. There are Clayton and White, Miller and Mack, Four Jancyns, Stewart Sisters and Mabel Sherman for turns. Then there is Little Mary Jane from Chicago (Winter Garden there, it was said). She's rather a cutie and will probably become a favorite, doing a solo turn. The two two-act bush men appear in each half, with Clayton and White taking away the most. They are not too clashing in each part. On their second appearance Sammy White does his inevitable showy imitation. This extended show is quite some length and requires a number of exits from the house. The Shelburne floor is offish, a poor place for an audience to get over, especially in 1936 or even before a certain dress like Miss Clayton for the entertainer's back must be seen by half the house all of the time. This may explain

why the Jancyns in their "triley" acrobatics got the applause hit of the show Saturday evening.

The first part is run with great speed. The second half is much longer than the first, accounted for through the time of the Clayton and White turn. Sammy Lee put on the numbers and has kept the girls on the move whenever on the floor. That makes the numbers look very lively. It seems also Mr. Lee must have stage-managed the running order, though Bedoin knows what speed means. Bedoin put on a three show at McCormick's Circle restaurant last winter. Paul Lawrence is in the running of a solo. Miss White, notably "The Second Girl," also a happy jester and the Stewart Sisters are in front of "Apple Blossom Time." There is a jazzy wading number for a finale. Nothing extraordinary in any of the

numbers, but they are prettily dressed and play fast. The special music of the show was written by Mike Zelano.

In previous Shelburne revues the house management insisted upon a big voice as a single turn to one classical staff. That always slowed up the show there, and now that it is absent from this revue the management may see the difference.

One number dressed in black has the girls in tights, but lightly come-outfitted and this should draw regulars who don't see many bare-legged shows.

Louis Tim Peppin's colored band (Knick Knack Artillery) furnishes the music, and very well, whether for the show or dancing. It's a large combination and the volume is held in nicely for the performance.

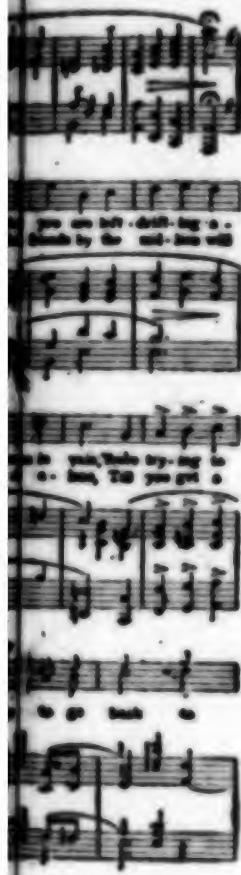
Al Sanders is with the show, representing Bedoin.

AD WITNESS
TIME IT IS

THE TRADE TO HOME SWEET HOME

Home

By ERNEST R. BALL



**WE PREDICT FOR IT
EVEN A
GREATER SUCCESS
THAN ACHIEVED
BY HIS
"LET THE REST
OF THE WORLD
GO BY"**

**RIGHT NOW THE
BIGGEST BALLAD HIT
IN THE COUNTRY**



SHARPIER

AL COOK
1561 Broadway, New York
N.Y. 10019



Mamie Lee Kelly, manager of Kelly's cabaret in Cristobal, Canal Zone, is in New York.

Several cabaret artists recently arrived from Panama are unanimous in their praise of a certain Dutchman who managed the Lobby Cafe at Cristobal, Canal Zone, during the terrible influenza epidemic there several months ago. Despite the scourge closing all amusement places, he paid his entertainers in full for the entire period during the enforced lay-off and looked after their welfare in general.

Edwin W. Prager, former president of the American Society of Teachers of Dancing, organizer of many steps and one of the best known dancing masters up-state, died at his home in Ithaca, N.Y., June 18, after a short illness. He

was 62 years old. Mr. Prager, in addition to maintaining a dancing academy in Ithaca for 36 years, was proprietor of Montesac Ranch on Cayuga Lake, a summer resort.

The cabaret agencies are crowded with people looking for engagements. Prohibition has forced any number of closings. Among the recent places to pack out were the Palace Royal, Lester's, Bonneweborn, Pollio, Paragon and dozens of others. After the informal review office became active and made it uncomfortable for the places that were cheating, the cabaret proprietors were hard put to find a way to effect the depleted revenue. The public refused to pay the abnormal prices charged for food and soft drinks in an effort to keep the receipts up so the proprietors woke up one morning to discover that

their public was patronizing the restaurants where the food prices were reasonable, regardless of whether there was entertainment or not. The cabaret without the liquor depreciated as a business getter. A large majority of the cafes and restaurants throughout dispensed with their floor shows and substituted the "creep" dance arrangement, which is an evolution of the Barbary Coast. According to the "creep," a couple is charged for each dance. This arrangement will enable some of the combination places to weather the gale. The lunch rooms and road houses are trying to get by charging all the traffic will bear for food and soft drinks and getting a pay from the automobile crowds most of whom bring their own liquor.

A new review opened at the Adelphi Hotel, Philadelphia, booked by

Max Rogers and staged by Ted Reilly. It was a reproduction of the former Reinekefner revue, "Hits and Bits of 1930." Ten choristers and the following principals are among the cast: Cunningham, Harton, Trini Hicks, Fred Thompson, Phryne Holly, Louise and Mitchell, Cy Plunkett and Yvonne Klyment.

At a Broadway cheap house this week a water was added suddenly by a man and woman who had come in and seated themselves to get something to relieve the woman's distress. She gave every sign of being ill, holding her face and otherwise departing herself to the manner of the stricken. When the water finally reached a bottle of his own the man arrested him for violating the prohibition law. He was a Federal agent and owned the restaurant paid \$100 fine.

BIMBERG'S 49TH ST. HOUSE.

J. K. Bimberg is the owner of a piece of property on West 49th street just east of Seventh avenue and proposes the erection of a legit theatre to seat 1,000.

Other than to confirm the story, Bimberg would give out no details for publication at the present time.

Maxine Alton, Agent.

Maxine Alton, formerly a vaudeville artist, last season on the Astor-Harris circuit, has retired from the boards to become associated with Jordan & Richards, Inc., as an agent.

"Innocent Idea" Closing July 3.
"An Interest Idea" will close July 3. The Pollio will undergo a general rehabilitation.

A new show is scheduled to open Aug. 3.

Testimonial to NELLIE REVELL COHAN and HARRIS THEATRE

NEW YORK CITY

SUNDAY EVENING JULY 11th, 1920

NEW YORK, May 21, 1920.

COMMITTEE

S. H. ALDRIDGE, Chairman
SAM H. HARRIS, Vice-Chairman
ABRAHAM LEVINE, Secy.

Gen. M. Cohen
Arthur Hopkins
Archdeacon Salvage
Lee Shubert
A. E. Woods
Henry W. Savage
A. L. Erlanger
Ferry Williams
Martin Beck
John Ringling
Wm. A. Brady
Horace Greeley
Richard H. Doremus
William Orlin
Martin Hermann
Lee Woodward
John Pollard
Walter Kingsley
Arthur Hammerstein
Nora Bayes
Manchot King
Amelia Earhart
Fat Coney
Miss Dorothy
Chas. Reed
John Murray
C. F. Smith (The)
Marion Loring
John Giddens
Wm. Harris
Joe Schenck
Eleanor White
Edward Hartung

No doubt you have heard of the sad plight of our mutual friend, Nellie Revell, who has been for the last twelve months confined to her bed seriously ill at St. Vincent's Hospital, New York. Miss Revell is suffering from a serious illness of the spine and her convalescence will no doubt be very long, covering possibly a period of several years. The expenses involved are beyond her present resources, which are about exhausted.

We, a committee composed of those whose names appear on this page, realizing this and having been friends and associates of Miss Revell during her theatrical career, are arranging a testimonial to be given her at the Cohan & Harris Theatre, New York City, on Sunday night, July 11th, 1920.

We feel more than certain that you would personally like to assist in some way in relieving Miss Revell's present needs and place her in a state of mind that would assist her in her convalescence and relieve her from what is the most serious of all worries in her position—financial needs.

Nellie Revell has been one of us for many years and has very often in the past assisted those who were in financial need. We feel quite certain that you will agree with us when we say that she was at all times one of the first to aid those in distress.

Anything you might care to subscribe should be sent to Mr. Sam H. Harris, treasurer of the testimonial, Cohan & Harris Theatre, West 42nd Street, New York City.

We, of the theatre, have always in the past been ready and willing to assist when called upon to aid any worthy cause and now that one of our own is in trouble, we trust that everyone appealed to will go the limit.

Sincerely,

Sam H. Harris

SHOW REVIEWS.

(Continued from page 17.)
(New Act) drew a hit. Grace Huff, with the comedy, "Just a Man," pleased on third. The act is telling now credit the writers, Frank Craven dramatized the art from the story by Dorothy Bennett Calhoun and Gladys Hall. Ralph M. Remley still features the expert.

Priscilla Keith, healthful, opened intermission last night being on

actly as at the Palace a few weeks ago. The house warmed to her quickly and applause was frequent, coming at every pause in the routine. Her "Guru, Guru, Guru," and "Kiss Me Again," the latter used as an encore, both were greeted cordially.

Bennett and Parker made No. 7 stand out brightly with their likable and much liked act, "A Will and a Way." The team and the act are due for a profit too, and it is

probable that it will be used instant Mr. Bennett forgot to mention Eddie Cantor's name in telling the "Food 'em and Weep" gag, which was in error, since he goes into a song number imitating the Cantor "slaps" and gestures.

Both the opening and closing acts showed up markedly better than the average are able to do. Willie Hale and Brother started the performance. The strain of comedy injected into the juggling through-

out registered for the most part and brought the chuckling, especially the stunts with the globe which combined fun and agility. Brooks' Bronze Statue Horse (also called "The Golden Horse") closed the show. The act looked better than ever and held the house to a minimum percentage of walkouts, which meant a hand at the finish.

"Topics of the Day" held several good laughs. One quip credited to a Far Western daily probably was original with that short. The "gag" was to the effect that a Scotchman recently mailed a letter home from America and pinned the stamp on the envelope to show how dry he was.

BRIGHTON.

Good show this week at the Brighton, not remarkable from a big time standpoint, but playing much better than any of the bills holding forth here previously this season. The second half was particularly entertaining, three of the four acts being comedy turns. Norman Tammberg (New Act), second after intermission, cleaned up the applause hit of the show. Lydell and Macy, next to closing, were a laughing riot with their familiar "Two Old Croonies" skit. Donovan and Lee, opening the first half, also cashed in heavily on the comedy end. In the initial section the Quince Four, a cabaret turn, landed the applause honors, doing much to build up the first part, which previous to their appearance, fourth, had dragged a bit.

Anderson and Trul, a man and woman skating combination, started the show off with a fine burst of speed. The finishing stunt with the man whirling the woman around through the air is a pipkin, holding just the sort of thrill vaudeville audiences are strong for. Leon Varvara, second, failed to arouse much enthusiasm until he reached his rag piano stuff. Mr. Varvara is a genuinely clever pianist, but he lacks showmanship. Some harp effects and chromatic runs displayed in a medley near the finish were the real goods.

Coolin and Glass (New Act) were third and the Quince Four next. The Quince boys struck off going and recited off a couple of extra encore numbers. The instrumental numbers with two playing banjos, one cello-banjo and the other piano gathered in a noisy hit. The four harmonize well, striving for volume rather than technical tricks. "Vanity Fair" closed the first half and did but fairly. The act is in better shape than when seen around heretofore, but despite the lavish display of costuming and clausc scene embellishment it misses. Hobby O'Neill and James Templeton scored with dancing.

Jim Donovan, of Donovan and Lee, must have been remembered by the old timers present, for he received a lively reception on his entrance. Mr. Donovan's best-liked yarn was the "I hope it's blood," which has rambled up and down Broadway for several weeks past. He handles it very well, as he does all of his mousing material. Miss Lee took rest at the close of the turn out the pair off to a solid ovation.

Lydell and Macy's "Old Croonies" has developed into one of those sure-fire comedy turns that can be relied upon to break up a show anywhere and any place. Lydell's eccentric dance, while a bit out of the picture, pulled hefty applause. Martin and Moore closed with a nifty serial turn. Tuesday night the Brighton was about four-fifths filled, the weather still holding back attendance at the beach.

Bell.

ALHAMBRA

The glass signs outside the theatre hold notice that the house is open all year, which may mean that the Alhambra is to be tried through the summer. Tuesday night the house was but fair. Yet in a neighborhood so rich in houses there is no logical reason why the Alhambra cannot pay in the hot weather where others have done it.

High scoring was frequent, the audience being especially generous, and the bill warranted it. Special interest attached to the vaudeville debut of Virginia Pearson and abed Jim Lewis (New Act), the picture

REMEMBER THAT
WITH THE GOOD
WILL OF PATRONA

Your drinking water service
is not complete unless it includes
practical, sanitary cups.

DIXIE CUP**Dixie Drinking Machines**

Take care of your drinking cup problem by giving a sanitary, profit-yielding service. Dixie Vendor Cups are glass shaped, pleasant, as well as safe to use, and are thoroughly appreciated by your hot, thirsty patrons. This service is used in hundreds of theatres and picture houses, and is popular everywhere. Your patrons find it on trains, in stores, hotels and public resorts everywhere. Write for samples and complete details TO DAY.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Grand Banks of the
Pine Cone
See west on street
New York.



people who had been freely baited as a coming attraction. They wanted to hear Miss Pearson talk outside of the lines of the sketch "Jestinway," and she was not averse to that.

On actual returns the honors of the evening were split evenly between Bradley and Arline and Allan Rogers. For the latter's "Hi-Ho" there was unbounded enthusiasm. Mr. Rogers is an example of the man who meets success away from his native birth. There is no doubt that Chicago doesn't offer the vaudeville field for the Windy City tenor, yet the fact remains that he is hailed in New York's vaudeville houses as "salt." Since his rendition of the Jewish chant at the Palace last fall he appears to have been roared continuously through the big time houses here, and there isn't a theatre where he hasn't repeated at least once.

Bradley and Arline closed intermission with their pianist, J. Irving Fisher. The routine isn't ideal for the spot, since it closes in "one." The audience was mindful of that spirited climax and called for it. The team's score to that point was safe and the whirring finish put them far in the lead until Rogers came along to share the plaudits with "Hi-Ho." On form Mr. Bradley and Miss Arline are the class of stage fancy waltzers and can repeat about as often as any current dancing act. Young Mr. Fisher joined with the piano, rambling from one melody to another. He was new to the house, but his cleverness was soon recognized, and he drew a nice hand. He is just a bit nonchalant during the first part of his specialty, which is a detail he can correct to advantage.

Well up in the winging was Harry Rose, who capered about in fourth. (Continued on Page 24)

ACTS

SONGS SKETCHES MONOLOGUE
Written by authors and stars
BILLY BROWNING & BELLE
No. 600 Broadway 6-1200
New York

B. F. KEITH'S ROYAL THIS WEEK (June 21).

BILLY ARLINGTON AND COMPANY

INCLUDING

ELEANOR ARLINGTON, CARL I. TAYLOR, and EDWARD F. HENNESSEY

In "MISTAKES WILL HAPPEN"

Personal Direction MAX HART

"Vaudeville Is in Its Prime" Says This Artist

Tulsa, Oklahoma, June 3, 1920.

June 9, 1920.

Mr. E. F. Albee,
Palace Theatre Building,
New York, N. Y.

My dear Mr. Albee:

In reading over letters written to you, and published weekly in Variety, it does my heart good to see how materially conditions have changed and what wonderful progress has been made by the artist, and I find the above referred to letters are all so very true (especially so wherever I play). Right here in Tulsa where I played seven years ago everything was so changed I hardly knew the theatre; everybody so courteous; a different feeling seemed to exist; manager greeting the performer, sending his assistants back to find out how comfortable we were, and if there was anything he could do. I tell you, the artist does not know how lucky he is today, in view of these conditions, thanks to you and the other managers.

We can go any and everywhere now and not have to worry about conditions, dressing rooms, orchestras, etc. Everybody is trying to do what they can for the betterment of the profession and towards making us feel at home, and I know of many cases where the theatrical managers have gone to the hotel proprietors and tried to get us rates. Personally, I have never been so happy in all of my theatrical career, and while I have never had any trouble, I can feel that there never will be any, for the theatre now has become the home of the artist, as well as the theatrical going public.

I can only add that with agitation out of the way, vaudeville is in its prime and that the artist is reaping his harvest.

Thanking you, and through you, the managers, for all their many kindnesses, believe me to be one who loves his profession and is impressed with the new conditions.

Most cordially yours,

BOB HALL.

My dear Hall:

Yours of June 3d received. We find the improvement in vaudeville is universal—in Tulsa, Oklahoma, as well as St. John, N. B., Seattle or any other point where vaudeville is played in the United States. Reports similar to your letter come from all quarters.

It is very gratifying and we are sure the artists will finally realize that what is being done in the way of improvement is proof of a real desire on the managers' part to build a solid foundation under vaudeville. I have heard it remarked by a great many that this move on the part of the managers is not sincere and underlying it is a business move. I can say for the managers and also for myself, that it is a business move and a good strong one, both for the artists and the managers. It means a plain, sensible understanding—a reorganization of old-time conditions in vaudeville; it means a better understanding between the artist and the manager, better conditions, a tribunal where grievances can be heard and settled without resort to court; it means that in the future, instead of drifting without any purpose, there is going to be a staunch organization that will safeguard every man, woman and child's interest, that will help the sick and needy and will take care of those who are no longer able to take care of themselves; it means that a social element which has never existed heretofore is springing up among us, and the proof of that can be seen in the clubhouse on West 46th Street, New York.

Thanks for your letter.

Very cordially yours,

(Signed) **E. F. ALBEE.**

Mr. Bob Hall,
Orpheum Theatre,
Kansas City, Mo.

(This advertisement, which appeared last week, is herewith reproduced because of an error in the last line in which the word "understanding" appeared as "misunderstanding".)

ADVICE TO ARTISTS

PLEASE READ YOUR CONTRACT BEFORE SIGNING IT

ON EVERY CONTRACT that is issued through the B. F. KEITH VAUDEVILLE EXCHANGE, in large type, is the following:

SPECIAL NOTICE.—No statement or promise by the manager, or its representative, or the artist or his representative, concerning the artist's position on the bill, dressing room, advertising, or any other thing whatsoever, shall be binding on the artist or the manager, unless clearly endorsed in writing on the face of this contract.

Much confusion has existed in the past by booking managers and artists' representatives making statements as to the position of the artist on the bill, and other conditions which were not given consideration by the House Manager when the artist arrived at the theatre, as the contract which the artist had received did not have any such understanding written therein and the manager had received no such advice.

To avoid complications

PLEASE READ YOUR CONTRACT BEFORE SIGNING IT

and have all conditions stated therein, as per above notice; otherwise, artists will provoke a controversy with the House Manager, who has no alternative than to live strictly up to the terms of the contract which he has received from the Booking Office, as no promises from booking managers or artists' representatives will be accepted.

'Any understanding must be inserted in the contract.'

E. F. ALBEE

SO-CALLED "RABIES"

By CHARLES HENRY.

There are certain newspapers in the United States which have something to say in their columns quite often on the "Rabies in Dogs" question. We also have authority on this question. The late Dr. Burlingame, of Springfield, Mass., who made a life study of this subject, said on a noted specialist in this disease, and there were seven dogs that had this malady, which was considered incurable. However, Dr. Burlingame took charge of these animals and cured every one of them. You often hear: "Mr. Jones heard from Mrs. Brown that Mrs. Green heard of a case where a dog bit a boy that somebody said had the rabies." You let a dog eat a piece of fish-head. It will not show any ill effects on him for about three weeks, the same as lead poisoning; and will then produce a slimy substance in the dog's mouth; food will stick to the roof; he will paw at his mouth, which is quite natural, in an effort to get the substance out. Then people become frightened and call in some veterinary, and he will pass on it as "rabies." They say a dog in this condition bites. Quite natural. If you want something to wear, you get a man; if you want something to cover, you get a coat; something to kick, you get a horse; and the tamest dog in the world, if he becomes delirious from any sickness, might snap and bite; which is the canine's only weapon of defense. Buster, my little performing dog, had this so-called rabies, and we saved him by treating him the same as you would care for a sick person in a hospital. They have mad-houses for crazy people, but only bullet for dogs.

Leaving "Flossie" Home.

Now, there is a society in the State of Massachusetts objecting to performing dogs upon the stage. How many of these people know anything about the real facts of the case. A great many times in my life I have had women tell me it was cruel to slap a dog and yet they will go out on a joy-ride and leave "Flossie" home in the house and when they return they will say: "The dear little thing is so clean. I left him there for 48 hours and it didn't do a thing in the room." Is that human? How would this same person like to subject themselves to that same condition? And how long would THEY have health?

Artists Have Big Hearts.

In regard to the life of dogs in the show business they will live longer than any other class of dogs, for the simple reason that they are loved by the profession. I think I can truthfully say that the performer has a bigger heart, and will go further for animals than the ordinary layman. Such dogs get the best of food and exercise, and a good working dog is a valuable asset to a man's act. Quite naturally, he will look after his stock in trade!

Way to Feed Dogs.

I would hate to lie down and die, and have my little dogs around me, and think they have worked over faithfully for me, and give them scraps and refuse from a restaurant, which mors and decomposes, and no living thing could eat and be healthy. A dog has a digestion just as much as a human being, and the healthier his stomach, the keener his brain.

Very sincerely yours,

CHAR. HENRY.
Of Charles Henry & Pets
June 21, 1926.

wife, and she mistakes the effort for an alibi for some wrongdoing and grows suspicious. The couple have played the art so long they know exactly the value of every line and point in it, and are sure to score a bullseye with it every time.

Foley and La Tour are a classy pair, the man with his "hot" singing and talk, and the woman with her costume and neat stepping to his eccentric hoofing. They employ a special drop quite unnecessary. If the act were speeded up it would do well on most of the big-time bills.

Maud Muller is still struggling with her "revue." She now has the kidding stuff pretty well worked out, but despite the six men she carries in the jazz band to feed her, still needs a professional straight man. She alternates between her splendid legitimate vocalizing, and the audience gives her little credit for it, momentarily expecting it to eventuate into a laugh. Miss Muller is that rare avis in vaudeville—a woman with a full sense of travesty, but some of it is too subtle and not sufficiently obvious for popular-priced audiences. Some day she will hit upon just the right thing to make the act all it should be, and will then kick herself for not having thought of it sooner.

Mel Klein is doing Al Herman's former blackface turn and fares as well as the original perpetrator of the offering. Hansen Duo (New Act) closed.

CHICAGO ITEMS

Chicago, June 23.—The show at the Marigold Gardens, to open June 20 under the direction of Edward Beck, will have the Brown Brothers, Miller and Mack, Prosper and Maret, Beverly Boyd and Garrett Conway. Millie Maybelle is making the costumes.

The Unity Vaudeville Agency has added three of the Archer Brothers' houses to their string—The Crown, Lane Court and Mildred. They will play three acts on a three split policy. These houses were formerly booked through the W. V. M. A.

Eddie Hibben, who has been in charge of the cabaret department of the Unity Vaudeville Agency, left last week for the Coast to regain his health.

Archer Brothers' new picture house, Forest Park, at the corner of Madison street and Desplaines avenue, in Forest Park, will open June 26 with "Jew! Call Me Jim." Vaudeville may open there in the fall.

FRISCO ITEMS.

San Francisco, June 23.—When the curtain falls on "Keep Her Smiling" at the Yo Liberty, in Oakland will close for five weeks for redecoration and renovation. More than \$20,000 will be spent on improvements. The house reopens Aug. 1 with Charlotte Greenwood in "Linger Longer Letty," which will be followed by Nance O'Neill in "The Passion Flower." Nance O'Neill was born in Oakland and made her debut at Yo Liberty under the direction of Harry Bishop.

Conlin, brother of Alexander, is presenting his mind reading and magical show in this vicinity. Last week in Oakland he did fair business.

Jimmy Lohan continues along to profitable business at the Columbia in Oakland with his musical stork policy. Al Bruce and Ira Robertson are the principal comedians. He is enlarging the chorus, feeling that the girls are the magicians. His bill's entertainment as "Defined Girl-que Shows."

Hazel Hoffman, of James and Hoffman with "The Bootlegger," left the show during the Oakland engagement to become the bride of H. B. Metson, a merchant tailor of San Francisco. Miss Hoffman was replaced by Eleanor St. Francis, and the new team will continue to do their dancing specialty with the show.

The new leading woman who has been engaged to succeed Belle Bennett at the Alcazar left New York

in the early part of the month.

Very sincerely yours,

CHAR. HENRY.

Of Charles Henry & Pets.

June 21, 1926.

OBITUARY

HARRY LE CLAIR.

Harry Le Clair died at his home 100 Sterling place, Brooklyn, June 16. Death followed an illness of five months and was due to a complication of diseases. He was born in New York City and was 65 years of age at the time of his death. Mr. Le Clair was of the old school of variety performers, entering the show business at the age of 20. For upwards of 35 years he was among the foremost female impersonators, then appearing in the variety houses of the period. During his career he had several partners, among whom were William J. Russell (father of Mabel Russell), Mrs. Eddie Leonard and Eddie Leslie. The team of Leslie and Le Clair were featured with Weber and

Burial took place June 18 at Woodlawn Cemetery, preceded by services in the Roman Catholic church of St. Francis of Assisi, Lincoln road, Brooklyn.

EDWARD GROPPER.

Edward Gropper, president of Edward Gropper, Inc., the luggage specialist, died suddenly June 16 of acute indigestion. Mr. Gropper was in his 50th year and widely known

in business as "Our Party Beloved Master, NELLIE CONNORS

Who Departed June 22d, 1926.
Bud, Jack, Irene and Veronika.

amongst professional people. The business will be conducted along the lines laid down by its founder under the direction of Oscar H. and Louis Gropper.

William E. Flack.

William R. Flack, manager, died in Bellevue June 21. The cause was a combination of heart and kidney trouble, from which he had suffered for many months. Flack's last engagement was with "The Pix." He was a member of New York Lodge No. 1 B. P. O. Elks.

The mother of Edwin G. Leader (Keith office) died June 20 in Philadelphia.

Mrs. Arthur Geary succumbed to an operation for appendicitis in the Roosevelt Hospital, New York, June 16.

The Browne Sisters, Bee Allard, Werner and Amorus Trio, Jack Hasley and Lillian Porter, Nellie V. Nichols and Bert Stanton entertained the convalescent soldiers at the Letterman General Hospital last Thursday night.

Harold Wolfe is now in charge of the spotlight at the Palace Hotel "Rose Room."

Harry Elling has returned as master of props at the Hippodrome after an extended vacation.

Dave Ray, assistant manager at the Hipp in San Jose, left for a two months' trip to New York.

BIFF! BING! BANG! CRASH! BOOM!

Why are there so many inferior acts working these days?

Because eggs and vegetables cost too much to waste!!! Finally!

LISTEN LESTER

I write material and guarantee it to be NEW, ORIGINAL, and with the PUNCH. And I write it for \$6 a minute, and I am kept busy, too. If you want a special exclusive Act complete, write me.

I also have on the market a Theatrical Encyclopedia I sell for \$1.50 each. Others charge only a dollar for their joke books, but compare the material of all, then decide for yourself.

I represent my acts without any extra charge, and I can do it, too!

"SNOWBALL" JACK OWENS, Variety, New York.

EMIL and WILLE JUST A PAIR OF EYEGLASSES WORKING

ORPHEUM CIRCUIT

Arranged by PAUL DURAND

A REAL COMEDY ACT

JEAN (Cookie)

RALPH

McCoy and WALTON IN A FEW MINUTES WITH "OUIJA"

Booked Solid—LOEW TIME

Direction JACK POTSDAM

BENEFIT FOR DIPPEL

Impresario Promoting His Own—No "Soul" in Chicago.

Chicago, June 23.

Andreas Dippel, after a series of misadventures with opera and films at the Auditorium, says he will "give a benefit" for himself.

Dippel was formerly an opera baritone. In an interview he said "Chicago has no soul."

"EXIT CLAUDINE" DISPOSED OF

The Alice Kauner office says it recently disposed of "Exit Claudine," which is a drama and will be presently produced.

The information was occasioned through Variety publishing that Walter Hart would present a musical comedy, entitled "Exit Claudine," with Anna Held, Jr.

CAPITOL

Wiley A. LEWIS
MABEL NORMAND

"The Slim Princess"

REVIEW — SCENIC — COMEDY

And other plays and scenes reported.

CAPITOL ORCHESTRA 1000

GLOBE

West 61st St. Box 220.

Mat. Wed. 4 Sat. 5 PM.

GEORGE WHITE'S SCANDALS OF 1920

WILL ANN PENNINGTON

And a whirling cast of favorites.

LIBERTY

West 61st St. Box 220.

Mat. Wed. 4 Sat. 5 PM.

CHARLES BILLINGSLEY

Local Musical Comedy by Billie.

THE NIGHT BOAT

By Alan Campbell. Drama. Box Office.

JOHN GOLDEN Producers

FRANK BAILEY is

LIGHTNIN'

GAIETY

West 61st St. Box 220.

PROPS — STYLING — DECORATION

SELWYN

West 61st St. Box 220.

Music, Orchestra & Dancers, 1000.

—THE—

ED. WYNN CARNIVAL

THE ED. WYNN "The Puritan Follies."

LAUGHING — MUSIC — GIRLS — BACCHANAL

CHARLIE WILSON

"THE LOOSE NUT"

NEWS OF THE DAILIES

United States stars, Marlene Dietrich and Virginia Wheler, attendants at the Waldorf-Astoria, caused the arrest June 17 of John D. Perry, president of "The Heart Film Corporation." He was held in \$1,500 bail by Magistrate Levine for General Sessions on a charge of grand larceny. According to the women, Perry promised to make them into cinema stars, and they alleged he received from them \$100 and \$100. Perry, on the witness stand, testified he was head of the concern. He admitted receipt of the money, but said that most of the funds taken in through sale of stock had gone for office upkeep. "We had certain Wall Street interests back of us," Perry declared, "but they failed to come through with the necessary money. We had several stories we were about to sell."

Waiting for deportation to Sweden in New York is Peter Johansen, alias Harry Granci, alias Harry Nielsen, alias Peter Anderson, alias Hans P. Johansen, who was convicted and sentenced to 12 years in San Quentin prison, San Francisco, for the robbery in 1915 of \$10,000 worth of Billie Burke's jewelry. He arrived from the Coast June 17. The greater part of Mrs. Siegfried's gems were never recovered, although the Pinkertons located a three-alarm diamond ring which Johansen had sold to a jeweler for \$50. Johansen is said to be a clever hotel sneak thief. He served three terms in jail.

SAMUEL NATHANS WARDROBE TRUNKS

FOR THE PROFESSION



This Week's Special

Pull-out wardrobe trunk, 15 hangers, also pockets, laundry bag, customer lined.

5-YEAR GUARANTEE

\$37.50

Also 33 1/3% Discount

On All Furnaces, Stoves, Radiators and Other Heating Appliances
531 Seventh Avenue
Buy Here & Pay Here

IKE BLOOM'S MIDNITE FROLIC

WILLIAMS & CO., INC.

**"ANYTIME
ANYDAY
ANYWHERE"**

RICHMOND

Next Week (June 28) — Keith's, Philadelphia

Week July 5 — Riverside, New York

Week July 12 — Orpheum, Brooklyn

Direction JO PAIGE and PATSY SMITH

THE NEW SHOW ON AMERICAN WHEEL

"THE KANDY KIDS" and LENA DALEY

Rehearses Olympic Theatre, New York

Can Place Real Chorus Girls at Real Money—Everything Furnished
ED. E. DALEY, 703-704 Columbia Theatre Bldg., New York

Performances will be conducted under the management of the Washington Square Community Councils.

"The Charm School," which Robert Milton produced, is ready for a July 26 premiere, according to the producers.

The Hippodrome, Ocean City, N.J., opens July 2, playing five acts on a split week, booked by Frank Wolf.

Rose E. Rosenblatt, assistant treasurer of the 44th Street Theatre, is to marry David Flaxman, non-professional, in September.

Reports from London say Willie Ristola has been ill the past few weeks and unable to attend strictly to business.

Tony Kelly's Rialto Cabaret CONEY ISLAND

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MALL and ALIAMBRA—"The
Flapper."STANDARD—All week, "Human
Stuff."STRAND and METROPOLITAN—
All week, "The Great Accident."OPHIDIUM—All week, "The
Master Stroke."GAETY—All week, "A Mother's
Appeal."KNICKERBOCKER—"The
Goddess Man."

RIALTO—"The Love Expert."

The Empire has closed, reopening
in August. Next week the Grand
follows suit.

CONEY ISLAND.

Brighton Beach Music Hall closed
this week. The colored stock there
could not draw. It will reopen June 24, running pictures.

Feltman's Airplane has "Wh-

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here among this big collection—
and at 1-3 less than wholesale
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REGENT—Pictures.
HAPPY HOUR—Pictures.
HIPPODROME—Pictures.

The Knickerbocker Players at the Hippo will stage a benefit June 28 of "Daddy Long Legs" under the auspices of the Philip K. Lightbath Post of the American Legion. The object is the raising of funds to care for disabled veterans of the world war whose compensation has been delayed until their cases are taken care of by the government.

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manufacturers of the-
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Ben Fuller will be invited to New York June 19th, for one month.
Interviews and Appointments only. Read Times and Tribune to
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See Rita Murphy, Arbutus-Morris, Box Office.

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BERT LEVEY CIRCUIT VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO

Loyal Order of Moose.

Friends of Dr. George A. Laine
in this vicinity have been advised
of his release by the coroner ofWestchester county from a charge of
manslaughter, first degree. The
charge against the former Orange
county coroner resulted from an in-
quest held last April into the death of
Mrs. Robert Hetherland Finch
(Vera Marlowe) film actress and
dancer, who died in a New Rochelle
hospital of septic peritonitis resulting
from an alleged criminal operation.R. W. Thaler, manager of the
Aveo, Waterbury, announced today
that his house would open Thursday,
July 3. Mr. Thaler is trying to
book some big road show for the
opening night. If he is unable to do this a big picture will be shown.

The Alcazar, closed some weeks

ago the result of inclement weather,

prevents against the refusal of

the local internal revenue office to

exempt from war tax tickets used for

the American Legion benefit for the

Incapacitated soldiers of the world
war have been fitted with Neil J.

DON'T LAY OFF MAC APPLETON

"Headquarters for
Theatrical Makeup"An Empire Makeup and Dress Articles
688 EIGHTH AVENUE
Between 41st and 42nd Sts.
PIERCE COOK AGENTS.Brewster, collector, and will be fur-
warded by him to Washington.

WAHLSTROM, D. C.

By Hardie Meakin.

KRITTER—Vaudeville.
KNUBERT-BELACCO—George
Middleton and Guy Bolton's latest
endeavor, "The Cave Girl" with

ZAUDERS MAKE-UP

140 W. 42nd St. It is here
and for this and other art
111 WEST 42nd STREET NEW YORK CITYGrace Valentine and Robert Mc-
Wade featured. Reviewed elsewhere
in this issue.NATIONAL—Abercrombie Opera
Co. in farewell week, "The Minids."

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FACIAL SURGERY, DERMATOLOGY

The famous surgeon of Boston, Dr. W. E. Balsinger, is a man of great
talent and ability and is well known
as a leader among plastic surgeons in
his field.PERMANENT LIFTING of Sagging Cheeks. PER-
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MANENT Removal of Dark Circles.Dr. W. E. Balsinger Phone Central 2-9200
100 North State St., ChicagoPOLAR—"The House Without
Children," film.SHUBERT-GARRICK—Garrick
Players, second week, "Parlor, Bed-
room and Bath."COSMOP—"Five of a Kind";
Hickman Brothers—Cooper and
Candy; Dave Garroway and Mac Gold;JUMP FROM COAST TO COAST
over the CANADIAN PACIFIC RAILWAY. See
at Macmillan Canadian Pacific train in
Cariboo's mining areas and more 800 miles
of mountain scenery crossing the Canadian Pacific
line.Bartram and Boston, the Lampreys;
Fording's Animals.LOWE'S PALACE—Film, "Nick-a-
Bed."LOWE'S COLUMBIA—Film, "Re-
modeling Her Husband."MOORE'S RIALTO—Film, "The
Yellow Typhoon."QUANDALE'S METROPOLITAN—
Film, "Blind Youth."

Lawrence Deaderick, manager of

Guttmann & Co.

To Lease and Repair
Accordion

Factory

in the United States
a sole factory that
does not exist,
67-79 Columbus Ave.,
San Francisco, Cal.Lew's Palace is leaving for his
summer sojourn in the woods
around July 1.Monday night at the Shubert-
Lew's one of the largest benefits
ever held in this city, took place
when the Musical Society took over
the entire theatre, for their new
home.

TRUNKS

ALL MAKES

For your pleasure to go
there you'll find
the best TRUNKS AND BAGS

PH. KOTLER

100 REVERE AVE., NEW YORK
NEW YORK AND NEW JERSEY

INSIDE STUFF ON PICTURES

Marcus Loew, while in Cleveland explaining before the convention why he bought in on Metro, and became a producer as well as exhibitor is reported to have informed the exhibitors that he would welcome them as Metro stockholders for the same reason he became one. There isn't any reason to doubt Loew's statement. He always has been an exhibitor with exhibitor's ideas. Taking that side in all of his dealings and reasoning from that angle. His Metro purchase was for protection. It wouldn't be surprising were Loew eventually to ask exhibitors to join with him in the formation of other producing companies, where the exhibitor would know what it was all about and be independent of the regular producer for a supply. Metro is putting up features on the shelf. Loew has invested so far \$5,000,000 and is prepared to put in as much more before expecting Metro will show results in money. Meantime, however, he is convinced that the Metro pictures when released in the early fall are going to surprise the trade. It is following that theory that he would come to that. The First National could be looked upon as an exhibitor's composition, since it includes many of the big exhibitors for sectional holdings, but the First National is as much of a competitive organization that whether it is the ideal Loew or other exhibitors would like to see will probably be determined in the future. Exhibitors want to keep the cost of pictures down. That is rather difficult in competition for attractions. At the Cleveland convention Loew stated he had loaned a film producer \$100,000 to give him from going overboard. Mr. Loew did not mention the producer by name, but he is in New York and all the larger men around Times Square know who he is. Loew saved him likely to prevent the other big producing concerns from securing any impression that their hold on the business had grown stronger.

Some one set on the Coast put over a joke on the head of one of the star-owned distributing organizations who was writing a print of the latest feature of one of the stars of the company. A package arrived via express, and when opened was found to contain five rolls of paper which were numbered rods one, two, three, four and five. The New York executive of the company is said to be offering a reward to ascertain who the practical joker is.

Fritz, Waterhouse & Co., the public accountants, are going over the books of the recently disbanded Business Men's Film Club, which had its headquarters in the Knickerbocker Hotel. The club held a lease on the rooms in the hotel for another year and could have held up James B. Hogan, its proprietor, for a large sum of money to cancel it. Its board of directors, however, accepted Hogan's offer of a nominal \$5,000 to call off the lease. There is about \$10,000 in the club's treasury, and just how this sum is to be divided among the 50 odd members has not yet been determined. A distinction must be made in the distribution between the life and the annual members, the former having paid in considerably more than the latter.

A prominent film producer, who attained considerable publicity some years ago when he informed a newspaper man he could sell his own "showmen," is still at it. The most recent one being told on him is his introduction to an Australian visitor. "How long have you been in this country?" asked the film man. "Oh, only a few weeks" was the reply. Then it came: "My God, you certainly learned our language quick." On another occasion the producer was told by one of his employees that "Transvaal" would make a good picture. He replied: "We are the author at once." The producer is the same man who, when offered the picture rights to "Hold that Wilson," refused it because he didn't wish to offend the President.

There is understood to be another upheaval at Universal. This time it takes the form of a reorganization of the commercial department and will probably culminate in the formation of a new corporation for that branch of the business, headed by Harry Levy, successor to a man named Hall.

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The return of Myron and David Schlesinger from the coast Friday brought about the staging of a fist fight at the Port Los plant of the company. The principals were Myron Schlesinger and Robert Ellis, the director. The row started in the restaurant. After a few blows were struck the principals were separated. Later they resumed outdoors for a few seconds, but were again parted. The net result was that the younger Schlesinger showed up Saturday bearing the signs of having been in the conflict. The cause is not known, but those present state that when Schlesinger arrived at the plant Friday he did not speak to the director. Going into the restaurant at the studio the two met, but the producer, though seated close to the director, made use of a messenger to send word to him. When the message arrived the director wanted to know why the boy wouldn't talk to him, and with that the battle started. Ellis had just completed a Louise Huff picture for Schlesinger. Though his contract has a little time to run, it is not believed he will continue on the network lot.

Picture producers are becoming aware that exhibitors buy more and more stories with each passing day on the initial program accompanying their picture offerings and as a result are about to inaugurate new departments to take care of that end. William Fox, it is understood, extended an offer to a music man to manage such a department, but the offer was turned down as the music man knew too little about pictures, although an acknowledged authority in the popular sheet music field. The idea is to "sell" the exhibitor a outside musical program with each picture layout. The success of such a plan is based on the manner in which the Broadway theaters are clearing up.

LAEMMLE SAILING

Carl Laemmle expects to leave New York for Europe on the "Olympic" July 4.

The Universal head will decide the future of his organization-product on the other side. There is speculation whether he will start his own distributing organization in Europe or an office by British Distributors.

12TH ST. NEW, OPEN IN K. C.

Kansas City, June 23

Kansas City's latest picture house, the New Twelfth Street, opened Saturday with "The Yellow Typewriter."

It is the fourth of a string opened by Frank J. Newman. The house seats 1,100.

CLYDE MINNIS HURT

Los Angeles, June 23

Clyde Minnis, assistant director for Pathé, sustained a fractured back. His auto was struck by a street car Monday night. He was removed to the Recovery Hospital.

MOSES WITH FOX

Vivian Moore has been engaged for the post of publicity representative for Fox.

Moses remained from Adelphi about a year ago to concentrate himself with Fox Pictures, and has been with that studio, full-time, ever since.

Mrs. Fairbanks at Hollywood

Los Angeles, June 23

The former Mrs. Fairbanks has left a school of bartenders and waiters Hollywood. With her is her husband, James Morris, Jr., and Dorothy Fairbanks. In due course she plans to resume her work with motion pictures in the fall in her home in New York.

Joe Lee on Cross Country Trip

Joseph P. Lee, the general sales manager of the Educational Film Corp., is making a cross country trip. He visited Boston this week and from there jumps to Cleveland, Minneapolis and Kansas City.

The trip is for the purpose of having distributing arrangements for the Educational product in the territories surrounding those cities.

WHITE LIES.

A Fox feature with Gladys Brockwell, short of an Elsie Arden tale. It's a mob tale with a returning soldier thought to be dead, finding his wife had married another soldier while he was absent, and had a baby to prove it.

Pathetic and sobby, but without action or ginger. That stuff has long since been done to a crisp in pictures. "White Lies" on the screen is no better than those of years ago. The New York theatre last Friday played this picture with "Alma Miss India" for one price (\$6 regular one) as a double bill. It should have added still another feature and then cut the admission one-half if it wanted the patrons satisfied.

AVON, UTICA, SOLD.

Utica, N. Y., June 23.

The Avon, the largest and best appointed theatre in Central New York, has passed to the control of the Robbins Amusement Co., Inc., of this city, owners of the Majestic.

Over a quarter of a million dollars was involved in the deal. The newcomers will take possession July 1. Announcement as to policy will be made at a later date.

Nathan Robbins, president of the company which bears his name, will have direct charge breather of the Majestic and Avon. In the management of the Majestic he will have associated with him Harvey Lumberg, for the last seven years manager of the Lumberg, recently taken over by Wilmer & Vincent.

Rae B. Gandy, assistant to Mr. Robbins for the past six months at the Majestic, will be given a promotion and when the change takes place he will devote his time to the Avon.

The sale of the Avon closes out the theatrical connections of the American Motion Picture Co. At one time the owner of several houses in different parts of the country, the firm disposed of them from time to time, that it could devote its time and money to other enterprises.

The men financially interested in the motion picture company are the owners of the Union Petroleum Co., with principal offices in Buffalo.

FILMS BY REPLEVIN.

The Corona Cinema Co., and M. B. Schlesinger last week issued a writ of replevin against David Solomon, Mafie Nagas and others.

Schlesinger, as agent for the Corona Co., leased to the defendants for New York and New Jersey the film distributing rights of "Mother, I Need You," with the stipulation in the contract that they were not to assign or transfer their rights to any other persons without the consent of the lessor.

Schlesinger retained other people than Solomons were distributing the film and that Solomons had sold the New York State and New Jersey rights, leaving to himself New York City alone. Under the replevin proceeding six prints of the picture were seized.

It is understood Schlesinger will take other steps to stop the distribution of the film. Harry Holtz, Schlesinger's attorney.

ARCHE PRODUCING.

London, June 23.

Oscar Arche is to produce a picture for Astor. He is now at work on "The Breed of the Troubadour" with Martin Harvey.

VERA GORDON FOR GOLDWYN.

To all accounts Goldwyn has signed Vera Gordon to appear in two forthcoming Fox-Behn films. Following her engagement in "Harrington," she has now plotted a feature for Fox. Her entitled "The Northwind's Melody."

Reichenbach, the Leaping P. A.

Harry Reichenbach is the leaping P. A. according to the latest reports. Last week he was apparently a member of the Golden Girls' staff, and this week he is leaping the Head Hunters for the Universal.

The latter is a nature picture set in historical study of the head hunters of the South Pacific Islands, which was written by Dr. Martin

Berry's Post in New Orleans.

New Orleans, June 23.

Manorie Berry has been appointed manager of the Strand, succeeded Foster O'Day, transferred to the general offices of the Asbury Amusement Co.

Berry will also act as supervisor of all the Asbury theatres in New Orleans until recently he was in charge of the Liberty.

AMONG THE WOMEN

Wally Reid has a corking good picture, "Slick Abel," and has some of the funniest pieces of business seen on the screen for some time. Regis Daniels does not have a chance to wear any clothes excepting a nurse uniform, in which she looks perfectly dear. Winifred Greenwood wore a few attractive dresses, one of white satin, veiled at the back with soft lace. A suit of black satin was neat; the skirt had three tiers of pleated material, with a short jacket of velvet opened in front, showing a vest of white embroidered in black. The hat was black, turned up all round, edged with cigarette.

Amy Veness walks from Boston on the "Fort George," returning the end of July to open in "Buddies."

Ram Leibert has a new woman in his sketch since last seen. She was becomingly gowned at the Fifth Ave. first half in dark blue taffeta with three rows of fringe on the skirt, which was gathered at the hem, pockets came to a point at the hips, with the collar round.

The woman in the act of Woolsey and Ardley wore two good-looking frocks; the first of soft lace, with the bodice of blue silk, which was made empire style; the hat was pale bonnet shape of blue, with the crown of straw trimmed in flowers. A blue and pink net was her next choice, with the bodice and panel back and front of translucent aquina.

The girls in the Green Family wore dresses alike in frocks of blue chiffon, with the bodice of satin, also hats.

With better songs and more elaborate surroundings, "Poshions à la Carte," at the American first half, would no doubt find the big time; that is, if it has not played it. The man designer in this act knows how to make a gown in a few seconds. One of yellow satin was handsome. The skirt was caught under the hem, draped up at the side into two huge puffs; loops of brown chiffon hung at the side and also formed one shoulder strap; lace showed at the bottom of the skirt, with a long train hanging at the side.

Frankie May looked nice in her one frock of black net, with a panel down the front of aquina. Flounced ribbon formed the bodice, the ruffles hanging at the side.

Having seen every act at the Palace this week, excepting Frances Kennedy, there leaves very little to comment on. Miss Kennedy, who is check full of personality, wore a gown that became her dark type. Of velvet American Beauty shade, with the skirt draped round to the side, with a narrow band of shawl fur. Short sleeves were of chiffon, with violet at the waist.

The girl who came on for the finish of Vardon and Perry's act looked nice in mauve chiffon, with three rows of tiny tufts at the back. The front was opened, displaying white lace. Flowers trimmed the sash. Flowing chiffon formed the sleeves.

The best thing Claire Whitney does in "An Innocent Idea" is to wear pretty clothes. First in a negligee, pajama style, of pink satin with tiny rings of flowers trimming the hem of the trousers. The top was of chiffon with a panel of soft lace at the back. Antoinette Walker had a pretty negligee of yellow chiffon with the top of a deeper shade. Her eyes were made up too heavy, giving the impression she had been crying. Miriam Doyle wore an attractive one-piece frock of slate blue cloth, with hip pockets. Squares were outlined on the skirt of white cord, the collar was round and sleeves short. The hat worn was a turned-up affair of pattern leather.

Miss Whitney's last act dress was very becoming of a delicate shade of mauve chiffon, trimmed in tiny rosettes over a foundation of satin. The hat was small, covered in feathers. Rose Mintz, who just makes one appearance (to walk across the stage), wore a stunning gown of gold tissue, draped, with the sleeves of chiffon, and collar and cuffs of gold lace.

Robert Bennett Keane's pajamas deserve notice. Of white crepe de chine, with a wide satin stripe of rose pink. Miss Doyle wore a neat suit of brown check, pleated skirt and short coat of dark blue velvet piped with the check.

SPORTS

George N. Lawrence has issued a challenge to Fred Fulton in behalf of the colored heavyweight champion, Sam McVea. The promoters are seeking the match, and it is up to Tom O'Rourke, manager of the Minneapolis plasterer, to say the word. Lawrence, who campaigned McVea in Australia several years ago, is authority for the statement the big negro is as good, if not better, a fighter than he ever was. He is confident McVea can whip Fulton in no time.

McVea's greatest fight was his memorable 49 rounds against Joe Jeannette in Paris. McVea knocked Joe down 39 times. During the war he was stationed at Panama as a boxing instructor and made a big hit with the army officers. They were sorry to see him go. Lawrence, who lives at the Hotel Empire, New York City, is also managing Mel Conigan, Johnny Steppard, Hartie Eddie Kelley and Fred Jenkins. He came here from Australia several years ago and the best man he managed was Harry Willis.

One of the greatest sets of characters in the fight game was dissolved with the coming of a \$100 check by Young Brown from Louis Cesar Brown, an east side lightweight, has lost his right when Cesar is far off Los Angeles. Lured by the young man's promises, he unleashed the rubber bands on his bantam and pulled off a victory. In his letter to Brown the former pride of New York, Cesar apologized for sending him such a small amount but he claimed with this sentence: "Please do me a favor and write and let me know just as soon as you will come more than your old pal and I'm sorry to learn of your predicament." Brown is only one of many New York fighters who have lost their eyesight for acting as "bathers" in the ring. A rough kid named Jimmy Murray is sightless for taking unnecessary beatings, and Peter King, the hard hitting Italian of Newark, can't see out of his left eye, and he is losing the little

sight left in the right. One or two are going daffy from batters.

The starting news comes from Cleveland that Johnny Kilbane has retired, title and all, in favor of Jack (Kid) Wolfe, who is under the featherweight champion's management. This is the first case of the kind since 1903 when Jim Jeffries quit and turned over the heavyweight title to Marvin Hart, who in turn lost the championship to Tommy Burns, the latter relinquishing the crown to Jack Johnson. It is just a well Kilbane has quit for the good of the game. Since he defeated Abe Attell he has been fighting mediocre men, refusing to meet the sturdy Johnny Murray among others. He was a sort of a joke champion, never amounted to much as a drawing card and came within an ace of losing his laurels to Johnny Dundee in 20 rounds. Wolfe has been beating a number of years and has boxed some good men, but he is not of championship timber.

"Tough" Chaney and Johnny Murray, the two principal contestants for Johnny Kilbane's featherweight crown, took up in a 17-round battle Monday night at the Armory A. A. of Jersey City. It will take another bout to settle the question of supremacy of the non-super-type. Murray gave Chaney a terrible beating up to the sixth round, dropping him in that period with a right hand smash to the chin. Chaney took a series of six, and from then on fought gallantly for the remainder of the bout. Murray's hairline claim he injured his left hand in that round, and it was noticeably evident to the fans he favored the left throughout the rest of the tilt. Chaney is a fast, clever two-handed fighter, and is a worthy opponent, but he will have to defeat Murray decisively before the New York public will believe that he could beat the Newark boy in a bout to a decision. Murray stopped Artie Hunt in his last important battle. The latter is a bad lightweight and has a wonderful record compiled in the Middle West.

MOVING PICTURES

PASSESS-BY.

Our Waverton Herbert Rawlinson
Lotta Valentine Lotta Valentine
Dante Elton County
Lady Hurley Pauline Colby
Tom William J. Ferguson
Louie Tom Lewis
Peter Charles Stuart Blackton

The J. Stuart Blackton film production (Pathé) of the C. Haddan Chambers play, "Passers-By," qualifies as a feature release and fulfills its duty as that, nothing more. The story is full of "heart interest" and "types." But the "heart" matter is of the kind Laura Jean Libby spilt over in books, and it may have leaked, also sounded, better on the speaking stage than it screens for present-day audiences.

The time when the lad, who was wronged and wanders away, to be restored at the finale with her child to her sweetheart as his wife, could bring agulp has passed away. Nevertheless, it does excite casual interest, for no one is quite so hardened that they may watch the love-lorn room about in a fog without hoping that in her wanderings she wanders into the home of the man she thinks has forgotten her. In this instance she wandered just right, and then sent home for the child. The long lapse since the governess suddenly disappeared without the young man of the household being able to locate her was occasioned through intercepted letters. After having been thwarted when starting to jump into the Thames, Margaret Summers wrote her Peter Waverton twice or three times, but the letters never reached Lady Hurley got to them first. She was Peter's step-sister. Finally Peter became engaged to Beatrice Dain-ton, but when Beatrice stumbled into the situation of Peter, Margaret and their child, she withdrew after returning Peter her engagement ring.

The "types" set off the film. It's an English located picture, and the Capitol this week starts its running with a preceding view of humans as "passers-by" walking across the stage in a misty atmosphere. It's rather effective. Grauman's in Los Angeles is said to offer stage with humans scenes from the picture it is running currently. That scenario in the East might be worthy of adoption to some greater extent than the mere extract as done by the Capitol. The "types" are in the English lower classes, a handsome bobby and a "bum." The "bum" is not programmed, though occupying a role of some importance in the "try-ing" class and bringing the best laugh who... obliged to take a bath. The quarters of Waverton faced a year. His butler, also looking out of the window, suggested to the

master that son, of the passers-by be called in.

This butler was played by W. J. Ferguson, and a finer piece of work is highly impossible for any screen. Mr. Ferguson, always a sterling actor, sends over all of his points, and they are many, by repression, an uplift of the eyebrow or a shrug of the shoulder. For effect he is superb.

Herbert Rawlinson had no especial call for playing of any sort. His seemed more of a walking role. Lotta Valentine as the girl who fell and wandered away, and, in fact, the other members held parts of no action or moment.

The picture was directed in a clean-cut way, without any one striking item about it.

In the early running the scenes were snapped back and forth so quickly they became disturbing, but whether this was in the cutting or the running of the picture at that portion isn't known. However, the film appeared to be running too fast at the last show Monday evening, for even when a short title would appear it could not be wholly read before disappearing.

Charles Stuart Blackton played the three-year-old son. He is a manly looking little chap. "Passers-By" misses a punch, but where the shop or factory young lady abounds it will be certain of a draw from amongst them. *Sage.*

SAND.

Dan Koenig William S. Hart
Margaret Young Mary Thompson
Joseph Carter G. Raymond Nye
John Kirkwood Patricia Palmer
Peter Burkett William Farnum
Jim Kirkwood Tom Poff
Pop Young Hugh Revere

This is a combination railroad and western that gives William S. Hart full scope for all of his usual stunts. It also gives his pistol many a chance. The pony hasn't been seen in a Hart picture for some little while, and those that love horses will certainly be interested in it.

The story on which "Sand" is based is by Russell Boggs and was entitled "The Kurri's Lining." It was adapted for the screen by Lambert Hillyer, who directed the film production. Its scene is in a western town where the hero, a cowpuncher, has learned to handle the wire key through the teaching of the station agent's daughter. He turns to railroading and in time is sent to displace the girl's father on the job. The heavy, who is one of the big men of the town, a stockholder in the railroad, is also at the head of a hold-up mob. He has the new station agent fired; so he goes back to cowpunching to stick

around where the girl is. The girl, believing his interest at the ranch where he is going to work is the daughter of the owner, tells him she has decided to marry the heavy. In time she changes her mind, and the two lovers are reunited when the hero catches the heavy and his gang holding up a train. The interest at the ranch was the pony, and the horse works with Hart through most of the picture.

The direction handles the story well, developing it naturally and for the most part holding to close-ups and three-quarter length shots for effectiveness. Hart's new leading woman in this picture is Mary Thurman, who is long on looks and can act. G. Raymond Nye plays the heavy and gets away with it in good shape.

Patricia Palmer and William Paton have minor roles and handle themselves nicely. Miss Palmer looks like a possibility for a leading woman in the future. Others in the cast were Lou Poff and Hugh Jackson. *Fred.*

MARRIED LIFE.

A Man's Man Ben Turpin
Not for That Charles Curtis
A Man Who Made Good James Finlayson
A Change of Life Philo Naver
An Innocent Person Charlotte Minico
A Faithful Husband Eddie Foy
A Patriot of Arts Eddie Murray
Another of These Fred Stone
Just His Wife Louise Fazenda

Mack Bennett's latest five-reel comedy, released by First National, is a splendid specimen of that class of picture, but it is difficult for even the prince of all slapstick picture makers to sustain the pace for five full spoofs. One is forced to the conclusion that such a thing is probably impossible. It stands to reason that no audience can continue to laugh boisterously for more than an hour without any let-up, and as a consequence some of the situations that would be screamingly ludicrous in a two-reeler are passed up for the reason that the spectators are exhausted and need a respite.

Of course, "There's no sense to the darned thing," but you could take any two reels out of the feature and run it off in any house and have the audience holding their sides at the ridiculous happenings portrayed by Bennett's all-star cast.

There is one scene showing Ben Turpin as a mark here, placed upon an operating table in a hospital blown up with illuminating gas and floating about the entire hospital, to the consternation of its occupants that is alone worth the price of admission to the highest priced picture theatre anywhere.

Mr. Bennett has some original

mechanical effects, as usual, and it should suffice to state that besides Turpin, the cast includes Louise Fazenda and the Mearns, Conklin, Sterling and Murray.

Interest had flagged. The acting also was only so-so. Mr. Lewis himself gave one of his usual interpretations of the good, the true and the beautiful. If you like him and that sort of thing, you like that's all.

Melbourne MacDowell as the heavy was impossible. Mignon Anderson in the lead did the part of the castaway girl with fire at times, and dressed up to the average as the favored sister. James O'Neil and Betty Wales played minor roles acceptably.

The story tells how the great millionaire lumber king went back to the woods where long before he had seduced a girl. This girl's daughter is the member of a squatters' colony whose homes the boss orders burned. She fires the woods for revenge. Meanwhile, her father's avenger, after having waited 20 years, catches him and ties him to a tree to burn. Mitchell Lewis and rain come to his rescue, but he must now acknowledge his daughter. His scheme for dodging this responsibility is spoiled in the good old way by a drunk overbearing it. Some well grouped general fighting among lumberjacks follows, but more than a few big scenes are needed. Some common sense would have improved this and a good many other recent features. *Led.*

HUMAN STUFF.

This is a good old Harry Carey Universal five-reeler, with about \$15,000 (from the looks of it) spent to put it across. It contains one expensive set and Rudolf Christians to lend the society stuff real tone. Carey himself is there with his wholesome charm and whimsical, quiet calm—a good, pleasant influence throughout. Mary Charleson and Fontaine La Rue play the women roles. Reeves Rainey directed and built up Tarkington Baker's story consecutively. While there is nothing to fly a kite over about this feature, it is fair enough for the lower houses.

The story tells how young Pierce got scared because he didn't want to stay in business. This grieved his father, who bought him a sheep ranch to keep him happy. Now, cattlemen don't like sheep herders, and their resentment grew so strong when they swiped the young man's girl when she came out to marry him, but through a happy circumstance (one of those lucky and unusual happenings that somehow creep into these pictures despite the best efforts of the director to be logical) the young man got wise to the outrage in time to prevent it.

There is the usual thrill in the quick pull of the gun and seeing the hero "get" his man. *Led.*

ANNOUNCEMENT
EXTRAORDINARY

Our policy of bigger and better pictures, inaugurated so successfully in 1919-1920 will be continued and expanded for 1920-1921. Approximately 50 big productions will be produced. In wealth of story, direction, acting and mounting, as well as in variety and general excellence, they will be the greatest ever offered the exhibitor and public.

The genius and energy of our producing forces in our eastern and western studios is sparing neither time nor money to make these tremendous features the last word in box-office value and screen art.

In addition to six big specials, to be made by each of our world renowned stars, there will be a series of super productions with all star casts.

The good will and success we have earned by our past relations with the exhibitor will be continued and cemented. Our pictures will be rented upon a flat rental basis or, if it is preferred, upon the percentage plan.

We have no axes to grind! Our policy is a policy of "live and let live" with pictures at a price the exhibitor can afford to pay!

MOVING PICTURES

Friday, June 25, 1915

LONDON FILM NOTES

London, June 3.

Recent British productions do not bring us appreciably nearer the ideal. The two most important, the small Film Co.'s adaptation of Rila's novel, "The Iron Slave," is a gloomy story of prison life and Darien and the fact that the Prince Commissioners gave the producer facilities does not help matters much. The picture also suffers from warty grandiloquent subtitles. The other, the British and Colonial adaptation of Carlton Dunes' detective story, "The Black Spider," is a dreary affair, also suffering from subtitled. The construction of the story is also bad; several characters telling precisely the same story. Lydia Kyte, world-famous as a dancer, has quite an ordinary "juvenile lady" part, and the company's extensive trips to Nice and Monte Carlo are not justified by the results.

The Small Co.'s version of A. R. Maunder's "At the Villa Rose," also involving trips to Nice, is an equally poor piece of strong work. The producer is Maurice Hulley, but even his excellence as a maker of pictures does not justify the many feet of film devoted to his photograph at the beginning of the feature he is responsible for.

Henry Ainley has signed a contract to play in a number of "ideal" productions. At the moment Fred Goodwin is busy down at the Biograph studios, but declares his intention of returning to California as soon as he has made another picture or so. Thomas Bradley is also hard at work for the same firm.

Wilfred Ney has achieved a remarkable success in his British Actors' production of "The Face of the Wind." He retained the grip of the famous old drama while eliminating the "blood and thunder." This production is an artistic triumph and will make as much money as the drama has done for the past 20 years.

The British and Colonial Co. is busy on reconstruction.

One of the newest British producing firms, British Exhibitors' Films, is forging ahead. It is now engaged on Mr. Arthur Conne Doyle's fine story of the sporting regency days, "Rodney Stone." It also has a sporting drama, "Worn to a Head," well under way. Percy Nash is the producer in chief.

George Clark Productions, having finished Cosmo Hamilton's "Tales of the Sea," will shortly start on the production of "Mirage," from the novel by R. Temple Thurston. Guy Newall and Ivy Duke will be the stars.

At the Prince's Studios, Kew, the Reardon British Film Co. is working on the Strand theatre scenario, "The Glad Rite." It has been adapted by Kenneth Fox, who also produces. The principal parts are played by James Hardin and Dorothy Minton (who was the original girl of the "glad rite" at the Strand).

Stella is making an adaptation of H. G. Wells' novel, "The Flame." Martin Thurston is the producer and Dorothy Beacher the leading lady.

Aeroflms, Ltd., is finishing a top-comedy drama, "Many a Slip." Poppy Wyndham is the star. Eric Harrington the producer and the flying scenes are being done by Captain E. D. C. Hulme with an Avro machine.

Alliance is finishing its first production at Mr. Margolin's. This is "The Holiday Husband." The producer is A. C. Hunter and the principal comedian Harry Welchman. Sidney Reynolds, director of productions, is still hard at work on improvements.

Yet another new British concern, Cameo Film Co., has commenced operations upon an ambitious scenario, "The Island of Widows." Several hundred people are engaged in the picture. Percy Shandling is the star.

Another new British firm has acquired the former residence of the

Governor of the Isle of Wight for the purpose of erecting studio. This concern will be known as Victoria Films.

Broadwest is completing "The Romance of a Movie Star" at Watford. It is a screen version of a serial which ran in an evening paper.

The house of Watford has acquired the Belnick outfit. It already handles First National productions over here. By this it appears that the widely discussed and talked of Belnick campaign in this country has ended like so many others have done—in smoke.

The Hepworth Studios are making a screen version of the poet Theodore Watts-Dunton's work, "Ariadne." Henry Edwards is the producer and Christine White and Dorothy Herbert have the leading roles.

Alfred Dreyfus has now turned his attention to "The Training of the Heart." These scenarios in collaboration with a "Mr. Shakespear" are among the last of those kind and leave nothing of the sort attempted here far behind.

Biograms mention the existence of a German film of a particularly disgusting nature. The title is "Adonis." It deals with the amorous adventures of a depraved old man. Although it seems impossible to locate it, we have had descriptions of this screen orgy of vice given us by two men, total strangers to each other and from different parts of the country. Both were introduced to it by chance acquaintances made in West End bars and neither, being strangers to London, have any idea of the place of showing beyond the fact that it was in a little theatre somewhere "behind Piccadilly Circus." Both paid heavily for their visit to the "Adonis."

Ray Pharaon Casting.

Ray Pharaon has been placed under contract to do a picture for Dennis & Hanmer at the Biograph studios. He will start casting for the production immediately.

Frank J. Hayes is to be the assistant director.

FRENCH PICTURE NOTES.

Paris, June 11.

The French novel, "Le François de Pompei," by Gilbert Auguste Thierry, has been filmed for the Vay-Film, an Italian company, by Edmèn Spadolini and will shortly be projected. The same producer is now working on Edmond de Goncourt's "La Fille d'Elles" for the same concern, with Mme. Marc Tchekovitch as the principal interpreter.

It is announced here that Louise Perrot, who is now busy with "Italo-Tamato" and has secured the rights to film Alexandre Dumas' "L'Étrangère," has an option for the screen version of Rudyard Kipling's "The Light That Failed."

Basile Japon, now in the United States with Famous Players and Rita Corporation, is engaged to appear in "La Prince Mystère," to be done in France from the novel by Georges Maurever by Camille de Rynal.

A scenario by Henri Kastner, "Flipot," is being produced for next season at the Film d'Art, Jacques de Bermonville acting as Metheur en scene.

There is a possibility, if the terms of Victor Hugo are not too exacting, of "Les Burgraves" being filmed.

"Une Histoire" by Maurice Levet is being filmed by Daniel Rappard, with André Noz, recently favorably remarked in Clemont's "Le Peintre," J. Signoret and Mme. Noz Hanmer.

Shelabarger With Kane Corp.

Frank L. Shelabarger has succeeded Rita P. Redler as publicity man for the Arthur S. Kane Pictures Corp.

Mr. Redler has secured a leave of absence from the Kane company during July and August and goes to the mountains to the advice of his physician.

"Smiling" Billy Mason Signed.

"Smiling" Billy Mason has been placed under contract by Artiles Pictures for a series of two-reel comedies.

Mason was one of the old General Film stars playing for Rooney.

NEWS OF THE FILMS

Pete Smith, publicity promoter for the Marshall Neilan production, left for the coast last Friday. He accompanied Neilan. Smith is to locate in Los Angeles and handle the publicity for the Neilan production from that point.

R. C. Gary, for the past two years district director for Goldwyn at Kansas City, has gone to Atlanta, where he will assume the duties of district director of advertising and publicity for the same firm. His territory will include Atlanta, New Orleans and Cincinnati.

Flora H. Russell, of Hartford, Vt., is suing Nathaniel Johnson in the Caledonia County Court to recover \$1,700, one-half the price of the little theater in that town, which the defendant sold and also for one-half the profits while the plaintiff and defendant were partners.

The Community Theatre, Inc., of Springfield, Vt., with a capital stock of \$50,000, has filed articles of incorporation in the Secretary of State's office for the purpose of conducting a picture show in that town.

A Metro special will be "Marriages of Mayday," a Drury Lane piece. George Terwilliger is directing. Lady Margaret is played by Marie Schaffer.

A change in the management of the Best National Buffalo exchange has been effected with Harry L. Knapper succeeding P. H. Smith. Knapper was formerly connected with Select.

Anita Stewart will start shortly on "Shoring the Wind," from Arthur Grindly's stage play of the same name. John M. Stahl will direct.

The Arrow Film Corporation has contracted to release the Fred Astaire series of two-reel comedies.

Rinaldo Chaudard has begun work on his initial Fox Film production. It is titled "The Thief," adapted from a story by Henri Bermonville.

Rosen Directing May Allison.

Philip Rosen has been signed by Metro to direct "Are All Men Alike?" which is to be May Allison's next vehicle.

It was adapted by A. P. Younger from Arthur Springer's story, "The Wallie Iron," published in McChesney's.

Thousands Turned Away at Premiere Of "Married Life" at New York Strand

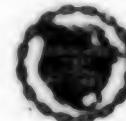


Moe Mark, president of the Strand Theatre, says "Married Life" is the greatest comedy he ever saw.

Great Tribute to
Mack Sennett
from Press and Public
A Super Comedy

5 Rollicking Reels 5

A satire on the Eternal Triangle and the Problem Play



The New York Critics declare that this is the greatest production of Mack Sennett's career.

A First National Attraction

There'll be a Franchise everywhere

MOVING PICTURES

CAPITOL.

The Capitol's complete program this week affords an even running two-hour entertainment for those who want to pass that much time in a picture theatre to watch an amusement, some of which is pictures and some is not.

Variety strung to the picture stage is the original Rothkopf plan of presenting a picture performance in a big house like the Capitol that means quite a good deal. The Capitol is so big and other picture theatres are building so large that even the picture makers appear to forget the size of the houses they are going to show before. This is often evidenced by the letters in titles on pictures and the quantity of reading matter placed on one side, all of which is often unread by those in the rear through the depth of the orchestra. But the eye may see ensembles and the ear hear. Therefore Rothkopf is utilizing a large ensemble for vocal orchestral aid or accompaniment, but the orchestra is very large of itself and is made sufficient without aid. Still that makes for variety as in the "Tannhauser" (or "Thanhauser") opening. The organ gets into it as well.

Then there is a ballet, prettily set and repeated, first a minute and later the march of the "Toys," that Herbert strain that could carry almost anything set to it. These were very well staged, but necessarily brief. Just what they amounted to or their value could not be gauged, but they certainly did spell variety on this bill.

Still in a picture house the pictures are it. "Passers-By" (reviewed elsewhere) is the Blackton feature (Pathé), and there were two other picture features. Firstly the Capitol News film is really a news film through its assembly. The Capitol news reel Monday evening was exactly what a film news reel should be. It was assembled from various services and with excellent discrimination. The excellence of it could only be properly appreciated by any one long accustomed to witnessing the news service in film as presented in vaudeville houses where all the film is of one service. Then there was the Larry Semon (Vita) comedy, "Solid Concrete." For action, swiftness of motion, even regarding the film ran too fast, Semon piled on such motion into this comedy picture as any one could ask, and with the laughs at short intervals. There could hardly be anything excelling that for a laugh but in a picture performance.

A brief bit pertaining to the film feature was programmed as No. 6, with no mode of the ensemble to provide atmosphere for the picture to come. There should have been more of it, though that seems to be the plot of the Rothkopf plan just enough and no more. He does it with everything. Even another picture, "Snapshot of the Hawaiian Islands," appeared to have been cut down to its meat.

The soloist was Sudworth Frazer, with a sort of darkey ballad in the form of a popular ballad. And there is the Capitol orchestra. They are a sight picture to themselves, although in one scene too many lights were tried out upon them. Lighting effects are useful when required and effective when exaggerated, but because they are possible is no valid cause to make them blatant.

For the picture fan who thinks 75 cents top is reasonable for a good show of its class for two hours, or here the Capitol will please, though it was not capacity, near, during the hot performance Monday evening. For what were there would have been over capacity for any other house in the square.

STRAND.

The current week's show at the Strand was put on by Jack Eaton, the retiring manager, who is now succeeded by Joseph Flannery, who has returned to his former post. Mr. Eaton has made the most of the material at hand—the booking of two features leaving him no alternative but to omit all scenes, educational, etc.

He starts things off with "Fantasie Hongroise" for an overture, the musicians being attired in their hot weather regalia, consisting of Palm Beach suits, while Carl Edouard, the leader, wears white flat-top trousers and a dark coat.

A brief selection of extracts from three new weeklies preceded the first feature, a Goldwyn, starring Tom Moore in "The Great Accident." It is separated from the second feature by Hildegarde Hollingshead, a remarkable tenor with a voice that strongly resembles the voice of the illustrious John McCormack. Mr. Hollingshead sings "Then You'll Remember Me," the song from *La Bohème*. Bohemian Girl, and rendered it an effectively stirring evening that he had to do it all over again before the audience would be satisfied.

Mark Bennett's "Married Life," a First National release, supplies the second feature, while there is an organ solo between features. Jules

switch did not seem to add or to detract from the running of the show materially. Musically the bill held what might be termed two overtures. That which held the usual spot opening the show was "Phœbe." It was followed by a pathological subject on the circulation of the blood. Interesting to be sure, but rather out of place. The theatre is not a clinic and as there was no particular lesson to the public in general in the picture, one wonders the why of it in a program of amusement.

Following it came an advertisement for a self-playing piano. The selection was the First Movement Concerto in D Minor, the mechanical instrument playing the piano part and the orchestra furnishing the accompaniment. It was all well enough until down to the finale, when at the first performance there seemed to be a clash between the piano and the musicians.

The William K. Hart starring feature "Hand" followed and proved to be liked by the audience. The news weekly was fairly interesting, and a brief color picture with Miss Desha offering a bubble dance was pretty.

The Al St. John comedy, "The Aero-Nut," closed the show. It is a Warner Brothers presentation. The picture is full of thrills but shy on laughs. St. John manages to contribute a lot of freak stunts in an acrobatic and, while he thrillers with daring, fails to furnish comedy in this production. Fred

NEGLECTED WIVES

Controlled in New York and released through the Commonwealth, produced by the Wistaria, "Neglected Wives," posing once under the title of "Why Women Sin," is a feature with very little possibility to recommend to sophisticated audiences.

Its drama is unfortunately built on a theme that in a decade past might have been submitted with some measure of success, and doubtless has been. But in a market requiring up-to-date material it hasn't the ghost of a chance albeit it was used on a double program show at Law's Circle.

The theme is political with the angle explicitly suggested in the title. Obviously the locale may be assumed to be in New York, although nothing of this is suggested. The drama in its circulation again (probably for the strength of the name) upholds the political boss with lieutenants aiding him in the scheme of defaming the "lonely" wife. Matters are brought to a conclusion in this weak plot in which an "international" detective appears in the closing scenes, absolving the wife from a compromising situation with the villain departing and the screen subsequently flashing the platitudeous sentence: "You win. I know when I'm beaten."

The picture was made evidently at a time when Claire Whitney had not yet won her spurs as a star, but she outshines the featured Anne Luther in a role less sympathetic. Mrs. Luther's role is one that does not grow, although the opportunities are many. She does not seem natural in the part, although very personable to look upon. The type of the political boss invented in the person of Al Hart can be argued as not being true to type, but he handles it in an ambitious way. If less effective than it should be, it is because the picture of a political boss has always been framed in the public eye as a more domineering, rotundous, easy-going and less sinister type than Mr. Hart's physique permits. The customary non-chalance of Charles Gerard as the heavy serves him in good stead and probably stands up more than any one in the entire cast. R. J. Radcliffe as the over-industrious, neglectful husband, by sheer contrast to the role handled by Miss Luther, loses some of the effect which might have been sustained in casting some one some years younger. As it is, he knows his screen technique just as he is capable in the legitimate drama. The "baby" of Ivy Ward is the usual child stuff handed out in such large doses in screen drama as the link between husband and wife. J. W. Johnson comes in for a bit and does it well.

The sets are lavish; in fact, an attempt to make this picture and the pains and cost would have well merited a story more worthy of cast and the capital invested. Lloyd Lammens' vehicle is consequently poor stuff and Burton King's direction leaves much to be desired. Photographically a verdict of the average will suffice. Step.

HEART OF 20.

Used as a double feature with Robert Warwick's (P. L.) release entitled "Time Art the Man," this feature, "Heart of 20," with Za Ra Pitts as the star (renamed Hilda) simply sailed away with the honors of a three-hour show at Law's Circle.

It is squarely in the class of elaborate features, but is instead a composite, simple and concrete story of rural life shaded in those characteristics by which the people of a "yip" town are known to be endowed with and as given free play in this picture achieve a strong

ing result in simplicity and naturalness.

Not to be far-fetched, it is almost seductive in its power to take you out of yourself and for the nonce transplant you into the very heart of the village (Greensboro), where the action transpires. The story is one of those commonplace affairs where an ex-crook, polished and arrayed in the attire of a free and unstained citizen humbug, a town and its citizens into thinking it can become "a second Detroit." It must, however, elect him mayor and thus fall for the scheme of rebuilding automobiles, which, in reality are the booty of a gang and are to be palmed off under the protection of the would-be mayor.

At this point the feature switches into a sustained comedy effect with Za Ra Pitts intervening and endeavoring to elect her father for the mayor's post, although much against his wishes. To thoroughly understand its limitations and qualifications of an well the lanky character role which the star plays and secures the comedy effect is to give the picture a certificate of clean health and speed it on to the next exhibitor. Its faults, as in most pictures, are many, but is an improvement over much that has been offered in a stereotyped form of rural entertainment.

The direction of the feature was left in capable hands when Henry Kolker was appointed for the task, and it is safe to assume that he will be heard from if he continues to give material as pristine in humor and sustained in action and story value as this.

The cast chosen is competent and the settings admirable for this sort of thing, although it cannot be said that there is anything lavish about it all. Step.

THE GREAT ACCIDENT

What Chase.....Tom Moore
John Gerard.....John Newark
Winthrop Chase.....Andrew Robison
Anne Chasten.....Wilfred Lucas
Mrs. Winthrop Chase.....Lillian Leonard
Horty Morris.....Paul Draper
Tom Moore.....Ava Purcell
V. R. King.....Orio Pichon
Peter Gerpes.....Edmund Lowe
William.....Edward Nevada
Mervin.....Don Foster
Lorraine.....Leah Flynn

"The Great Accident" is a Goldwyn feature starring Ted Moore—a story by Ben Ames Williams, adapted from the author's tale of the same name published in the "Saturday Evening Post." It has, however, been considerably altered to fit the exigencies of motion pictures and to lift it from the conventional melodramatic tales of by-gone days.

Winthrop Chase is a candidate for mayor in a small town on the prohibition ticket. His son is inclined to be a village sport and more or less addicted to the cup that cheers. The local politician "job" the father by informing him and having the ballot read "Winthrop Chase, Jr." As a result the young semi-bum is elected on the "dry" ticket. He pulls himself together and eventually clamps the lid down tight on the town. Then he, in turn, is "framed" by having a girl reduced by the villain alleging that young Chase is the father of her child. As a matter of fact, he had befriended the girl in her difficulty, and when she is forced to be a party to his attempted disgrace, he heroically says: "Hetty wouldn't be about me, and I am going to marry her. Everything comes out all right in the end, and Winch Chase is re-elected and wins the girl he really loves.

These Goldwyn folks are making very high-grade productions in the matter of casting and photography, and "The Great Accident" is no exception to the present rule. They have a number of election campaigning scenes that are splendid.

Tom Moore as the young man who pulls himself up short and settles down to the serious things of life, gets what little there is out of the rather unsatisfactory role, and the same applies to most of the other characterizations in the hands of a most competent supporting cast. The leading lady, Jane Newark, has practically nothing to do but look pretty, and this she has little difficulty in visualizing. The best part and the biggest hit is registered by Anna Purcell as Hetty, the betrayed female. (Why are all betrayed girls in melodrama called Hetty?) She brings to it a sincerity that is convincing to the last degree.

"The Great Accident" will not set the cinema world afire, but it should get by nicely.

BLIND YOUTH.

Maurice Moscovitz.....Walter McGrail
Doris Morris.....Leatrice Joy
Harry Chardine.....George Stevens
Horty.....Clara Beranger
Henry Moscovitz.....Celia Keenan
Perry Moscovitz.....Joseph Buloff
Tobie.....Buddy Fox
Mrs. Moscovitz.....Cate McNeil
Loren.....Lee Ward
Maude Purkard.....Helen Howard

The sex stuff in this National (Sokolski) picture will get it across as a program feature. Money was spent on it, but if a little less had been spent on the production and more on a supervisor who knew something about continuity, it would have been better. Katherine Newell did that angle of the work

based on the play by Lou Tellegen and Willard Mack, and what she left undone in the way of making it resemble a game of checkers Ted Nolen did in his direction. His idea seemed to be to slip in a totally unrelated and unexpected scene whenever in doubt what to do next. The result is a mixed-up product that will try the concentrating powers of the average picture fan. But sex stuff it has in abundance.

First a lot of scenes in Paris, Maurice Mounier, a young sculptor, marries a frivolous young creature named Clarice, who leaves him for a wealthier man. Later it develops this man was her husband, whom she had thought dead. Meanwhile, Mounier returns home and falls in love with his model who inspires his statue, "Blind Youth," the success of which brings him wealth. With this in hand, he finds his society-mad mother and brother have decided to camp on him. They object to his friends, including the model. For some unknown reason he puts up with all this, but gets sore when his brother begins to vamp the "wife" who ran away from him. Honor has prevented him from divorcing her so he can marry his real love, but when Clarice sees with her own eyes how things stand she releases him.

Ora Carewe and Leatrice Joy—both good looks—help out this picture a chief hold on the attention of the public and exhibitors, namely, its sex appeal, while Buddy Fox has the upsurge appeal of most fat men. The trouble with Buddy was that the impression he made carried over into the serious scenes. Leed.

DOLLARS AND SENSE

Goldwyn for Madge Kennedy picked "Dollars and Sense," or gave the story that title. It won't do anything for Goldwyn and much less for Miss Kennedy, though the Kennedy name may carry it a little ways. It carried it into the New York theatre for a day.

The old story, about the girl who wouldn't go wrong even if she only had two cents left in the world. She lost one cent and with the

other bought two buns in a bakery. That was after she had turned down a banker who removed her from the chorus to a restaurant but couldn't move her any farther.

But the boss baker was quite a kid. He read books and neglected his business. When the girl noticed that as she was buying the buns with her penny finale, she asked for a job to run the bakery right. She got the job and got the baker in the end, although before that happened she had to go to the banker for help.

It was a 50-50 arrangement with the banker. He agreed to do what she asked if she would agree to do what he asked. Both agreed. She asked that he save the baker. He did. Then he asked that she bring her trunk to his apartment prepared to live there. Whether that was 50-50 depended upon what one might think of the baker. But she went. And when arriving at the banker's apartment found the banker, baker and a minister. She probably married the baker. No one can figure out a girl's mind.

But Miss Kennedy should have thought a bit before taking on this feature.

ALIAS MISS DOBBS.

Say there are 20,000,000 people in the U. S. who attend picture exhibitions and all of them wasted an hour watching this Universal feature. That would be some waste but supposing 20,000,000 of them couldn't go through it more than half an hour. Still some waste. Not alone of time, but celluloid and labor, although not much money. About four interior sets are used. Very cheap sets. Eddie Roberts is featured. Poor Eddie! Most all picture stars play these kind of stories if they are told to? Mary had the right idea with her firm big Barker contract. Maybe it wasn't Mary. Maybe it was her mother, but it was the right idea. If the scenario doesn't suit, mix with that.

The trouble must be the Universal. They should stick to the "Vermin of Damphool" kind of picture; they seem to know that best. Since.

His sister, his friends,
his own fiancee kept him
from the woman he loved.

She dropped out of his
life into the oblivion of
poverty.

He asked the poor of
the streets into his mansion
one stormy night.

She came with the
others; and with news of
his child.

Then came his choice! Society or her?

"Passers By"

A remarkable film version of the great play by

C. HADDON CHAMBERS.

Produced by J. STUART BLACKTON

Herbert Rawlinson is the star and he is supported by a strong cast with some of the best character actors in the country.

This will grip the very heart of the film actors of stage and screen.

It will bring long columns to the box offices. It is Blackton's best, and that means it is one of the best ever filmed.

Pathe
Distributors

RIALTO.
Theater Manager of the Rialto arranged a switch in the usual running order this week by placing the news weekly after the picture. The

COAST PICTURE NEWS

Los Angeles, June 23.—Charles Barton, now assistant to William Jones, and formerly in the same capacity when Art Wimard was managing the Rubbers, has heard the call of the footlights, and will return to the Monroe fold, to play an important role in "The Big Chance," a story written by Willard Mack, which will follow the present Monroe hit, "The Naughty Wife." Charley, who is knee high to a grasshopper, at the age of 13 (some few years ago) appeared at the Monroe in "The Dummy," and, according to the newspaper notices, in Charley's scrap book, the juvenile lead was the hit of the show. Mr. Barton has also appeared in the film version of "The County Fair."

In Variety May 1, via Lettuce was reported having died. According to Mr. Lettuce the statement was premature and at the same time he mentioned he had married Hilda May, formerly of "Sweethearts of Dixie."

Ronald Koppel Hendler has returned as musical director of "The Broadway Follies," the Altheight-Ardath musical comedy at Hoyt's Long Beach.

"Bill Montana," who possesses two of the most highly prized cauliflower ears in the world has been engaged by Metro to play in Rex Ingram's production of "Hearts Are Trumps." In this picture he will appear as an artist's model, which he declares is exactly his type.

Norm T. Mann, of the Metro scenario department, has started work on the script for "The Five-Dollar Baby," which will be the first Irvin S. Cobb story to be filmed by Metro.

It so happened that the old Metro studio was located on a street in Hollywood, Cal., called Lillian Way. As a result this street has been receiving a great deal of attention from all parts of the world. Hardly a day passes but a letter is received addressed to Miss Lillian Way and asking for a license.

The cast for Viola Dana's next starring vehicle, "Marksmen," has been selected and actual filming will start the first of next week.

Another indication that Hollywood and the motion picture industry are fast becoming the mecca of the artist is shown by the fact that six artists who studied together at the Julian Academy in Paris held a get-together meeting here last week. They were Ferdinand Pinner Marie, the illustrator; Ralph Wilton, Ira Remond, who was head of the government camouflage service for the Pacific Coast during the war; C. Allen Gilbert and David Anthony Tansky of the art department of the Metro studio, and Gilbert White, art director of the Goldwyn studio.

T. Roy Barnes has arrived in Los Angeles to do "The Long Lottery" with the Christie Film Company. Work is to start within the week under Al Christie's direction.

Wallace Reid, under the direction of James Cross, began work after a vacation of several weeks, upon "The Charm School," his new Paramount starring vehicle which is adapted by Tom Goughery from the story by Alice Duer Miller, which appeared in the Saturday Evening Post and was later published as a novel. Mr. Reid will be supported by 50 girls.

"Uncle" George Melford and a large cast of players left for Truckee, Calif., where they will film scenes for Opie Read's grand old novel, "The Judds." The company will be gone for about three weeks.

Work on the scenario for "The River Rover," the third Jack London story to be filmed by Metro has been begun by Albert Whelby. Le Vino. Mitchell Lewis will be featured under the general supervision of C. N. Shurlett.

John Ince has been assigned to direct "Home One in the House," a new Metro production. The picturization is by Louis Zellner and is an adaptation of the Broadway production of the same name.

"Marama," starring Edith Roberts, an important Universal feature, was completed at Universal City last week. It will be released shortly.

Priscilla Dean is commencing work on her new feature "Outside the Law," at Universal City. This will be Miss Dean's first picture since "The Virgin of Stamboul."

William Vanderlyn, the newly appointed art director for Pauline Frederick, is busy on sets for "Iris," the new production of Miss Frederick's which will take in the neighborhood of three months to make. Vanderlyn, after several weeks work on the sets for Carter De Haven, who is making "Twin Girls," resigned after a heated discussion with General Assistant Director,

Vanderlyn is considered a novice, in that he is a stickler for detail and knows his business.

The Assistant Directors' Association, which represents almost all the studios in California, is making rapid plans for its annual ball, to be held the latter part of July in one of the large studios in Los Angeles. Allen Watt and Chester Bennett represent the committee in charge.

Olga Sterk, a pleasing singer in "Mile Modiste," is to wed Harrington Brown, a wealthy young resident of San Diego. According to report the marriage will take place early in September.

Bob Daniels, the new Roscoe star, is in the Methodist Hospital here undergoing an operation on the face, or, rather, to be explicit, on the interior of the face. A number of stitches had to be taken in her cheek. Miss Daniels had some difficulty with a tooth which affected both gum and cheek, with the result a lasting operation had to be performed. The operation will not affect her looks. She seems to be in hard luck since she was to have commenced her first picture for Roscoe.

Maurice Fried, who is a little of everything at Universal City, was tendered a birthday party at the Hotel Hollywood last week on her birthday. There were 20 in the party, with Ruth Roberts, the Universal star, the modest. Miss Fried was the business manager in the Far East tour of the company taking the "Virgin of Stamboul." It is reported Miss Fried will shortly announce her wedding engagement.

A. R. Harringer, considered one of the best directors of under water pictures and who received such excellent notices for the under water photography of "What Women Love," the Fox Lower release, will shortly make an announcement that will startle the picture industry. He is working on a story which will be a big feature all under water and backed by one of the biggest stars in the film industry.

Irvin Pringle and George Collins, former owners of the Ship, a famous resort frequented by all the film stars, and located at Venice, announce the opening of "The Log House" in Laurel Canyon. It is called "A Cafe in the Mountains," and that it is. It has a wonderful dance floor and a jazz orchestra that any New York restaurant would be proud of.

Conrad H. De Mille says he has signed Forrest Stanley under a five-year contract to star in De Mille productions. He will succeed Thomas Meighan and Elliott Dexter. Stanley's first film engagement was with the old Monroe company, since acquired by Lasky. He made an impression at once and has since played star roles with Vitagraph, Hampton and other concerns.

Clarke Irving has gone with Associated Producers to handle special exploitation on Maurice Tourneur. Irving was with the Goldwyns for over a year doing publicity and directing exploitation of him. He has been in the game for over seven years.

Maurice Tourneur is really the first big box director to actually begin work on a production for the big box. He has scenarios in preparation by Jack Gilbert, the title of which will not be announced for several weeks. Shooting will begin about July 1. Barbara Bedford, Tourneur's find, will play the leading female role.

Tenny Wright, five years associated with Pauline Frederick while with the Vitagraph, has blossomed forth as a full-fledged director. He is making a series of publicity films featuring Blanche Sweet, H. B. Warner and William Desmond. These special features will be released in connection with the big exploitation campaign to be launched by Pathé.

Joe Brandt, on his leaving for the West, announced that he will materially broaden the field of his sales and producing operations. He has been here busy supervising "The King of Tarzan," a serial which is being directed by Harry Revel and produced by the National Film Corporation. It is said that Brandt has formed an arrangement with Sidney Lanier, but this he denied. He would not give any details of regard to the new organization he is forming. But while he could not give exclusive representation of the National in New York, it is about to expire he indicated that a special arrangement would be made with the National where he would continue to handle the sale of their pictures in conjunction with the production of several other independent producers who are making pictures in the West and West. It is evident that Brandt has placed faith in the independent field and will continue his activities in that general direction.

BAYER PICTURE CORPORATION.

Nora Bayes is to do a feature picture. She has entered into a contract with Jacques Tyrol and Fred Faulkner, both of whom are with the First National. Under the contract she is to star in one feature film production for them. Work is to start as soon as possible, so that it will be completed prior to Miss Bayes' opening her regular season.

During the current work the producers were completing arrangements for a director. The choice at a late hour was between Jerome Storm, who formerly directed the Charles Ray pictures, and Robert Ellis, who is finishing with Roseland.

\$15,000 WEEKLY COST.

Work is progressing steadily on the new State Theatre which Monroe Lowry is erecting at Broadway and 46th street. He has been spending about \$1,000 a week since last February, when demolition commenced, and this week the delivery of steel will bring the construction expense up to an average of \$15,000 per week. The laborers are working 12 hours daily.

GOLDBY'S GETS WULKE.

Harry Wulke, late with Mark Bennett and other comedy producers, has been signed by Goldwyn to write a new series of stories for Capitol Comedies. Wulke is already working on "Hearts and Hammers," a farce in which a village blacksmith is caught masquerading as a piano tuner while attempting to win the hand of the local belle.

OHIO "SUNDAY" INDEMNITY.

Hamilton, O., June 22.—W. K. Richards, H. W. Powell, G. M. Cobb and A. H. Kraft, motion picture managers of Findlay (Ohio) were last week indicted by the Hancock County Grand Jury on charges of having violated the Sunday amendment law by keeping their theatres open Sunday.

The indictments are the culmination of a two months' fight waged by the Findlay Ministerial Association when the managers opened their houses Sundays last April, after having observed the Sunday closing law for two years.

The cases are set for an early hearing in the Common Pleas Court.

VIVIAN MARTIN'S DIRECTOR.

The work on the next feature with Vivian Martin as the star is to start at the new studios assured by the Capitol Pictures Co. at College Point, L. I., next Monday, providing a suitable story can be found. The star would like to have something that is set in a Chinese locale. Sidney Olcott and Carl Fleischman are to have the direction of Miss Martin in her next production.

ROWLAND'S EIGHT EYES.

While swinging in a hammock at his country home last Sunday, R. A. Rowland, president of Metro, was thrown out and badly sprained his left arm.

He can still sign checks with his right hand.

NEW INCORPORATIONS.

Silver Lake Amusement Co., Mountaindale, Sullivan County, recent, \$10,000; G. R. and G. B. Bergman, Jr., H. Cook, 127 W. 43d st.

Aspin Film Sales Co., Manhattan, 1,000 shares common stock, no par value; active capital, \$10,000; M. R. Rothstein, J. N. Weber, G. F. Myers, 22 W. 43d st.

Lyon Amusement Co., Iowa Wayne County, picture theatre, \$10,000; G. R. Ritter, T. E. Arnold, G. F. Allen, Rochester.

Brown Soap Photo, Manhattan, picture theatre, \$10,000; J. L. Hochman, M. Paterson, M. Gotts, 28 Broadway.

Montauk and Plaza Theatre Corp., Brooklyn, \$20,000; R. H. Miller, R. Green, R. Nathanson, 61 Rock ave., Brooklyn.

Celtic Players, Manhattan, motion pictures, \$10,000; E. Curran, E. Flynn, H. J. O'Neill, 111 Waverley place.

Bodini, Gaddis & Hart, Manhattan, theatrical, \$10,000; B. Laz, E. C. Cahan, D. Steinhardt, 1495 Broadway.

DESIGNATIONS.

Arcaum Attractions, Inc., picture, 50,000 shares preferred stock, \$10 each; 50,000 common, no par value; rep., F. M. Smith, 1695 Broadway.

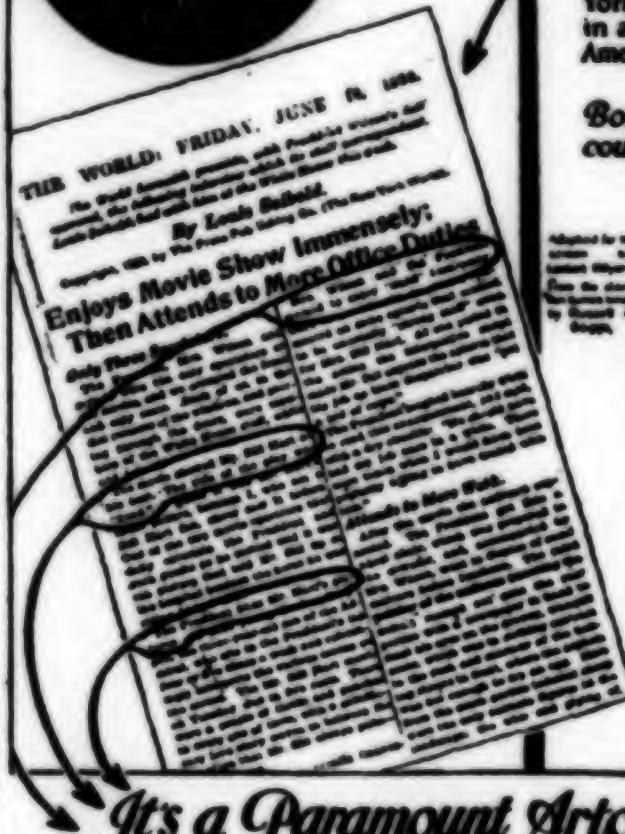
EARL METCALFE DECORATED.

For services during the war Earl Metcalfe has been made a Companion of the Military Order of Foreign Wars of the United States.

The President likes Hart's Pictures!

Here's part of the authoritative interview with President Wilson written by Louis Seibold for the New York World and published in almost every paper in America on Friday, June 10:

Book the picture the country's talking about!



William S. HART in Sand!

A photoplay that's worth all the oceans of publicity it's getting today.



Here's an Ad for You!

No picture in history ever got such a boost as the above story, published all over the country, gives "Sand!"

Now's the time to book it and advertise it big. Run the above in your newspapers and watch the people come.

Mats and electros of this advertisement, arranged for exhibitor use, will be supplied at cost. Address Advertising Department, Home Office.

FLASHES PLAYERS-LAWY CORPORATION
Agents for the American Photoplay

S. A. LYNCH BUYS INTO SAENGER AMUSEMENT CO.

**Acquires 35 Per Cent. Interest in New Orleans
Theatre Operating Concern—Saenger Con-
trols First National Franchise.**

R. A. Lynch Enterprise has purchased a 35 per cent. interest in the Saenger Amusement Co. of New Orleans, which controls the First National franchise for Louisiana and Mississippi, securing the stock from Herman Fleischberg and paying \$100,000 for it.

Lynch some time ago purchased the Hulsey interests in Dallas, which carried with it the First National franchise for that territory. Lynch is the virtual owner of all the Southern territory for distribution of Famous Players-Lasky. His buying into the Saenger company may be another source of anxiety to the First National interests.

After Lynch bought out Hulsey the First National reorganized and made new territorial allotments, the franchises being so worded that no transfer or sale is valid without the consent of all the other franchise holders throughout the country.

Lynch's latest purchase, however, is not provided for in the new franchises, in that he hasn't purchased the Louisiana and Mississippi First National territory, but merely a block of stock in the Saenger company held by one individual and supposedly not affecting the management or control of the organization.

A 35 per cent. stockholder in a corporation might have considerable to say at the directorial meetings, and Lynch certainly will be posted as to what is going on.

When First National—who are distributors solely—desire to purchase a picture or finance a proposed film production, consent must first be had of its territorial holders. A more than one-third stockholder is entitled to be consulted before consent is given. Besides this the Saenger company is believed to be a profitable going concern, and, if nothing else, the purchase is regarded as a good investment.

LONG LETTER IN DIVORCE.
Cincinnati Exhibitors' Attorney
Defendant in Action.

Judge Hoffman, in the Court of Domestic Relations, is hearing the divorce suit of Margery W. Foster against Almon P. Foster, attorney for Cincinnati picture exhibitors. The court will have to read a 50-page letter written by Mrs. Foster to her husband, for the sake of their child. It required five weeks to dictate although she is a university graduate.

A passage reads: "You have always been too fine for me and too big and I know now how your restless spirit must have chafed at the chains I have unconsciously striven to put upon it. But I have seen the light now and I surrender to your will. The sun shall be the moon to me if you say so, and I will help you go through life with a full heart and a full hand, as you wish."

Mrs. Foster says her husband posed as single and did not support her property, although he made \$10,000 a year and in one year bought four autos. She said she suffered for the absolute necessities of life and often went hungry.

DINNER FOR PLUNKETT

A "Welcome Back" dinner was tendered to Joseph L. Plunkett at Keen's Chop House last Friday evening.

It was a little testimonial tendered by some 50 of Plunkett's friends to mark his return to the management of the Strand.

Harry Hirschbach was toastmaster. The speakers included Thomas J. Gray, R. A. Walsh, Joe Lee, Arthur H. Kane, J. D. Williams, Larry Hensen, Nathan Burkan, Dr. J. Victor Wilson.

It is worthy of note that the majority of those present were not film men. It was a genuine outpouring of Plunkett's friends who weren't even seeking reason for the Strand.

AFTER 12 YEARS MOREY QUILTS VITA

**Holds Longevity Record for
Present Day Stars.**

Harry Morey, with the Vitagraph for the last 12 years, a record for any of the present day stars, leaves that concern July 1.

Morey will probably head his own producing company.

"Good Little Bad Girl" Starting.
Jack Mulhall has been chosen as the first leading man for "The Good Little Bad Girl," a picture in which Bebe Daniels will be starred by Rosart.

ANOTHER AT WATERTOWN

Bardavon Corporation Will Open It
July 8.

Poughkeepsie, June 25.
The Bardavon Theatre Corporation will open another picture theatre at Watertown, N. Y., July 8. The house will be called the Ann. The local corporation is composed of business men of this city. They have built a theatre for the convenience of Vassar students, though not restricted to them, the idea being that the college girls might have a theatre where good pictures were available.

The venture was so successful that the corporation has started on a chain of picture houses in this section.

ELTONHEAD WITH HOWELL

The exploitation department of David F. Howell recently acquired the services of T. O. Eltonhead as chief executive. He is handling the James K. Hackett picture, entitled "The Greater Ranger" and the new serial, "The Son of Tarzan," for which Howell has the world's rights.

Mr. Eltonhead was formerly publicity director for the National Association of the Motion Picture Industry.

"TILLY OF BLOOMSBURY" SOLD

London, June 25.
Curtis Brown, play agent, has sold the picture rights to Ian Hay's play, "Tilly of Bloomsbury," for filming by the Hamilton Co.

GOVERNOR COOLIDGE VETOES MASSACHUSETTS CENSOR BILL

Kills Restrictive Measure on Ground of Unconstitutionality—Massachusetts Theatrical and Film Men Worked Hard to Defeat

Boston, June 25.
After the most stubborn fight waged in any State in the Union, Calvin Coolidge, Governor of Massachusetts, vetoed the late censorship bill on the ground of unconstitutionality.

The proponents of the bill had a lobby at work which is quoted as the most persistent of its kind. A perfectly organized campaign was waged by the people who asked that a censor take charge of the picture situation in this State, and no stone was left unturned to secure the backing of the members of the different branches of the State House.

A list of pictures said to contain objectionable features was presented to every member of the House of Representatives and Senate. The one thought entering into the matter seemed to be that the pictures named in this list tended to corrupt the minds of growing children. The proponents admitted legislation on

acted in 1919 seemed to take care of the situation, but maintained that the laws now on the books did not answer the purpose and insisted that the leaders in the motion picture industry did not have the welfare of the community at heart.

A committee of picture and theatrical men was appointed to combat this legislation, the committee being composed of Fred R. Murphy, president of the New England Film Managers' Association; Harry P. Campbell, eastern division manager of Fox; Robert Larson, general manager for R. E. Keith's enterprises in New England; Charles Harris, manager of the Boston Theatre, and Judge Albert Brackett as counsel for the committee.

Particular credit is said to be due to the untiring efforts of Mr. Murphy, general manager of the Boston Photoplay Co., and the industry here is said to be considering tendering him a dinner in appreciation of his efforts.

Another Dark Horse Wins!



How did it happen?

How did "Wint" Chase, the good-for-nothing son of a severely upright father, suddenly become the mayor of his town? And why did this reckless young scamp brace up, shake off his sins and proceed to sweep the town clear of crooks and grafters and hypocrites?

It was a "great accident"—the kind of accident that sometimes is sent from heaven. A stirring picture, with Tom Moore in a role that will long be remembered.

Samuel Goldwyn presents
TOM MOORE
in
THE GREAT ACCIDENT
Ben Ames Williams
Directed by
Harry Beaumont

GLUT OF FEATURES PROBABLE IN FALL INDEPENDENT MARKET

European Bix Six Expected to Clog Sales Still Further—Several Big Specials Now Waiting for Favorable Break—Others Now Making.

There is a promise of a glut of features in the independent market for the fall. The indications are that all of the independents are holding up releases and are preparing to dump their wares as soon as the fall bookings start. The exhibitors at present are all booked rather solidly over the summer, and therefore those who have features on hand are withholding them for the present.

One of the big spurs in the early fall independent market will be the advent of "The European Bix Six," as a certain series of six productions are to be called. The pictures were made abroad by American directors and all hold casts of note with a number of American players. The pictures are completed and in this country at present. The first two are "The Call of the Blood," from the Robert Hitchins story of the same title, and "In Old Alaska."

Several Specials.

In addition to the foreign pictures there will be the specials that Harry Sherman's new company is to issue; a number of productions to be released by a company C. R. Healey has in the process of formation, and the Federated Film Exchanges, which are being promoted by Ivan Abramson with Herman Rifkin in association, are also to have a number of specials.

Right now there are "Out of the Dust," a new Western special; "The Gray Brotherhood," a prison special, and "The Parish Priest," a Jean D. Hampton special, waiting in New York for release as soon as the market opens.

Another company going in for the making of a special during the summer is the Invincible, with A. MacArthur at the head. Mae Murray is to be the star and Robert Z. Leonard to direct.

The plan of the promoters of the foreign productions in this country is to sell a total of six productions to the State rights people. They figure a single production exploited heavily will not appeal, but that the placing of a series of six pictures will be an innovation in the States right market.

ORGANIZE TO GUARD AMUSEMENT INTERESTS

French Confederation Elects Alphonse Franck.

Paris, June 11. During the congress of the picture industry in Paris, to commemorate the 25th anniversary of the cinematograph as a commercial enterprise and to honor Louis Lumière, the first exhibitor, the directors confirmed the organization of the Confédération Générale des Spectacles de France, Alphonse Franck, manager of the Théâtre Édouard VII, being elected as the first president.

The object of the new association is to protect the interests of those engaged in the entertainment business, from the managers' standpoint, on the lines of the Fédération du Spectacle formed of the various syndicates of stage workers, including the actors and performers in this country.

The board of the managers' confederation also includes Oscar Dufrêne, chairman of the Paris music hall directors' association; L. Brezillon, chairman of the cinematographic exhibitors' syndicate; Chabane, a member of the association of provincial managers; H. Foray, president of the song-writers' (chansonniers) syndicate; Fourner, of the association of cafe concert directors.

The purpose of this committee is to watch the proper execution of the federal statutes, and the decisions taken during the congress, to protect the interests of the corporation and to obtain the relaxation of any arbitrary or exceptional measures which may be imposed on the entertainment industry.

The present office of the federation is 100 Rue Saint Martin (Palais des Foires).

WASHBURNES TO TOUR.

Star Will Go to England for Rest and Work.

Bryant Washburne will complete his last picture for Famous Players next week and then come east via Texas with Mrs. Washburne, going on to Europe. While in England he will begin filming scenes for the features he is to do independently in conjunction with Lee A. Cobb. During his tour of Texas he is to be the guest of several commercial organizations which he will address.

SYRACUSE OWNER WINS OVER FOX CO.

Central N. Y. Proprietors Jubilant Over Foul's Victory.

Syracuse, N. Y., June 23. Proprietors of picture theatres in Central New York are jubilant over the Supreme Court victory of Fred H. Foul, proprietor of the Model, Goddess, Plaza and Colonial, over the Fox Film Corporation.

The case has been on trial before Justice William M. Rosa. The theatre owner sued for the return of a \$145.75 deposit check held up by the film corporation for nearly a year. When the matter was brought to trial the defendant counterclaimed for damages of a "Cleopatra" film, which the theatre owner denied.

The jury which passed on the evidence returned a verdict of \$175 and costs in favor of the Syracuse theatre proprietor and rejected the film corporation's demands.

ROTARY CLUB FILM.

"That Something," dedicated to the Rotary Club of the World, was screened at the International Convention of Rotarians held at Atlantic City June 21-26. Maurice Meyers, representing Bel Lesser, owner of the production, had charge of the screening arrangements.

The production is to be handled as a road show proposition under the guidance of Irving Lesser. It is planned to end out 20 road companies in July.

The story was written for Rotarians by W. W. Woodbridge of Tacoma. The book has had a circulation of a million copies. Lesser has effected a tie-up with the Rotarians for the presentation of the picture. There are over 600 Rotary clubs in the United States, and the individual organizations will get behind the presentation to boost it when it appears in their respective towns.

PERRY HELD FOR TRIAL.

John D. Perry, 35, of 126 Belmont avenue, Newark, was held in bail of \$1,500 for General Sessions on a charge of grand larceny by Magistrate Levine last Thursday. The complainants are Marie Bain, 27, of 248 W. 65th street and Marie Virginia Wheeler, 27, of 135 E. 46th street. Both are employed as attendants at the Waldorf Astoria. Their complaint alleges Perry as president of the Hyart Film Corporation, 18 W. 34th street, induced them to invest in the stock of the company on the inducement to make picture stars out of them. Miss Wheeler invested \$100 and Miss Bain \$10. They also allege Perry told them they would soon be holding with Julian Walker.

RAY'S NEW STUDIOS.

Los Angeles, June 23. The new Charles Ray studios were officially dedicated this week at 1425 Fleming street.

Despite handicaps of labor and material the building was erected in three months. The huge stage is glass inclosed. It has a novelty in a side arrangement that may be removed to permit openings for shooting street scenes and interiors continuously.

U. S. EXHIBITORS TO INVADE ITALY

Company Formed to Open Chain of Big Theatres.

Italy is to be invaded by the American picture exhibitor. A company has been formed which is to open a chain of large sized theatres in ten of the principal cities of Italy to present motion pictures on the same scale as they are presented in this country in the larger picture theatres. The first of the houses to be opened will be located in Milan, where one of the big opera houses will be converted to the use of films. The opening date will be about Oct. 15.

Capt. Charles H. Kimball, who is associated with the Hanover Film Co. in New York, and with Ernest Horstman, the New England film man and exhibitor, has promoted the deal. Operating with the Georgi-George Co. of Milan, a subscription of \$1,000,000 lire has been raised for the financing of the project.

The Georgi-George Co. has the Italian agency for a number of American manufactured automobiles, including the Packard, the Scripps-Booth and a number of others.

The ten towns that are proposed to be the links in the chain of houses operated on the American plan are Milan, Rome, Venice, Turin, Genoa, Florence, Bologna, Pisa and Palermo.

The plan calls for the taking over of one of the existing opera houses in each of these towns and converting it to picture uses. If the plan works out successfully, Italian banks stand ready to finance the building of huge picture theatres in each of the cities mentioned.

The programs are to be run on the American style, with a 60 piece orchestra, musicians being obtainable there for approximately \$1.50 a day. Operatic numbers also will be presented. Soloists and ensembles are to be used.

At present there are a number of small store shows running in Italy, with the admission approximately 20 and 30 cents American. No musical entertainment of any kind is included in the programs and the shows consist of a feature only.

A duty of 150 lire gold per kilo is imposed on all American films brought into Italy and this, with the cost of the prints, would make an ordinary feature cost about \$1.50 per print to take into the country. For this reason, and the fact that the opening of the theatres in Italy by the Americans will establish a market for American product abroad, the promoters are trying to secure their initial films at a cost of print basis.

JOHANNESBURG STAR PUT UNDER CONTRACT

Herbert E. Sherwood, Second Bunny, Signed by Raines.

Los Angeles, June 23. Herbert E. Sherwood, from Johannesburg, and a picture favorite there, arrived here last week and was immediately put under a long term contract by Benjamin D. Raines to appear in pictures.

Sherwood is almost the duplicate of the late John Bunny and causes quite some talk on the streets.

His manager, Raines, stated to a Variety representative he intends to form a company immediately and produce one and two reel comedies. The comedies will be of the domestic sort, which the market is short of. Mr. Smith of the Vitagraph made him an offer to renew the former scripts which were laid out for John Bunny, saying that the market was ripe for just such a comedian. The Fox office also made Mr. Sherwood an offer which was also refused after the long term contract with Raines was signed.

FILM GIRL COLLAPSES.

Chicago, June 23. During the filming of an Alice Howell comedy at Lincoln Park, Chicago, June 17, Corrine Davidson was suddenly taken with an attack of appendicitis and collapsed. She was removed to Columbus Memorial Hospital and immediately operated upon.

Mrs. Howell is reported to be recovering rapidly.

FAMOUS AIM TO RESTORE WALL STREET CONFIDENCE

Stabilization Necessary to Do This—Executives Deny Any Friction in Office—Victor Smith Put In to Curtail Waste—Williams' Future

BURGLARS MOVE SAFE.

Majestic, Houston, Entered, But Nothing Looted.

Houston, June 23. The safe of the Majestic was moved by burglars Saturday night to the foyer of the theatre, but the robbers failed to secure anything valuable through overdoing.

The charge was no great sum of the money in the inside boxes was in shreds from the commotion. Only the front doors were blown off and the noise frightened away the robbers.

LIMIT NUMBER OF FAMOUS RELEASES

Important to Exhibitors Dealing With Exchange.

The Famous Players Exchange has advised all exhibitors dealing with it that the releases of the various series of pictures contracted by them for next season will be "limited" to the number listed below:

Series	No. of pictures called for by contract	No. of pictures released
P. & A. Specials	15	5
Giffith	1	1
Hart	4	2
Ferguson	7	4
Clark	4	4
Burke	7	4
Hay	7	4
Clayton	7	4
Dalton	7	4
Gish	7	4
Reed	6	3
Washburn	7	7
Brannan	1	1
Martin	3	2
MacLean and May	7	4
Tourneau	9	4
Two Supervised	4	2
Dexter	7	4
Warwick	6	4
Metropolitan	9	4
Castle	3	2
Arbuckle	3	2
Bennett	26	20
St. John	5	2
Dellavan	10	7
Trotz	10	2
Briggs	52	27
He This Is America	12	12
Post Script	26	19
Burton Holmes	12	12
Paramount Magazine	22	22
Burlingham	20	8

The above contracts will stand as fulfilled with the delivery of the number of pictures stated in the column headed, Number of Pictures Released.

METRO GETS TALBOT.

Bayard Veiller, chief of producing, at Metro's west coast studio, engaged Hayden Talbot to prepare the continuity for "Body and Soul," a special production with an all-star cast to be headed by Alice Lake.

Besides being a playwright and scenarioist, Talbot is a well known newspaper man. His latest play, "Her Bachelor Husband," has been accepted by George C. Tyler for production in the fall.

B. T. HARDCastle MARRIES.

Mt. Vernon, N. Y., June 23. Bertram T. Hardcastle, a film promoter, of 3618 Sheridan road, Chicago, and Josephine Kelly Holcomb, also of Chicago, were married here by Mayor Kincaid.

Both said they were divorced. Hardcastle stating he obtained his divorce in October, 1916, and his wife in April of that year.

Mrs. Hardcastle declined to state whether or not she was a professional.

The story in Variety last week regarding the Famous Players-Lasky, Adolph Zukor, Connick and John D. Williams status in that office was denied by the executives there this week. They stated most emphatically there was nothing of a disturbing nature in the conduct of the company at present. It was admitted that those at the head of the organization had come to realize the time had arrived when it was necessary for a method of stabilization to be introduced into the picture industry and that they were directing all of their energies in that direction.

The business needs exactly that, according to one executive of the company, to restore the confidence of the Wall Street faction in the picture industry.

Financial Backbone.

There was a conference Monday of the banking interests that are the financial backbone of the Famous Players-Lasky at this time and Adolph Zukor was tied up in that conference practically through the entire day.

It was intimated the question of expenditures was to be one of the questions most thoroughly gone over. It is not the question of the cost of a production that is troubling the minds of the financial powers but the tremendous amount of waste connected with the making of a picture. It is this that they wish to curtail and for that reason Victor Smith has been made studio manager at the New York plant of the company.

One of the facts that seems to hurt is that \$20,000 or even \$40,000 is paid for a story and that the stories do not develop on the screen to show the amount of money is them.

As far as can be learned at this time there has been no change in the status that John D. Williams holds with the company. Whether or not he will continue next season has not been settled as yet.

LEGIT STARS HEAD COMING PIONEERS

Foreign Productions Among Fall Openings.

In the list of productions which Pioneer will release during the coming fall there will appear a notable assemblage of legit screen stars, including Marie Doro in Herbert Brenon's picture which he made in Italy, entitled "Midnight Gambols." She will be followed by Louise Huff in "What Women Want." Following this Jessie Collings will appear in a picture as co-star with Godfrey Tearle, while Alma Rubens will be in Daniel Carson Goodman's "Thoughtless Women."

Emily Stevens is also in the list in Harold McGrath's "The Palace of Honeymoons," and in her support is Montague Love. The Collins feature is called "Where Is My Husband?" and is an adaptation of the legit piece under the name of "The Whirlpool." The production was made by Edward Godal of the British and Colonial Kinematograph Co., Ltd., and was directed by George Edwards-Hall.

JUVENILE COMEDIES.

The Pioneer has contracted with the Atlas Film for the production of a series of juvenile comedies featuring Frank McIlvain, Jr. He is the son of Frank McIlvain, who is now playing the title role in "Abraham Lincoln."

WILLIAM VANDERLYN ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

VARIETY

FILM THIEVES HELD FOR GRAND JURY

One Confesses—Film Theft Committee Got Them.

Magistrate Simpson, sitting in the West Side Court last week, held for the grand jury two men who had been arrested through the efforts of the Film Theft Committee of the National Association of the Motion Picture Industry.

One, Joseph Brooks, was the "picker-up" of shows for the Atlantic Garden, on the Bowery. During May the Robertson-Cole feature "The White Dot," the Pathé "Reconsidering Rabbits," Metre's "The Winding Trail," a Pathé comedy "All Lit Up," Realart's "Memory of the Yellow Room," and United Artists' "Down on the Farm" disappeared, three in transit by the Presidential Film Delivery Co. These films have been recovered, several through Brooks. When arrested, Brooks confessed and was held in \$100 bail.

At the same hearing, before Magistrate Simpson, Angelo Iannone was also held in \$100, charged with the theft of a print of "The Beauty Market," a First National feature.

The Theft Committee made 17 arrests in the last half of 1919, and comparatively few thus far this year. The slackening off in the arrests is because of the comparatively little traffic in stolen films in New York at present.

DREW SUIT FOR \$100,000.

Damages Claimed from Mrs. Sidney Drew by V. B. K. Co.

An attorney for Lucille McVey (Mrs. Sidney Drew), Nathan Nathan was served June 14 naming his client defendant in a \$100,000 suit of contract damage suit by the V. B. K. Film Corporation. The plaintiff, through Rosenthal & Heerlein, his attorneys, alleges a contract of April 22, 1919 between actress J. Van Beuren and Mrs. Drew for her exclusive film services as actress and director, other than author and scenario writer. The plaintiff corporation states they were bound the contract between Mr. Van Beuren and the defendant July 1st.

By breaching the agreement, they claim their damages at \$100,000. No defense has been filed.

Mrs. Drew has since directed a score of comedies, starring John Goodman for the most, or has herself appeared in comedy productions all of which were distributed by Pathé.

ROYAL WELCOME.

London, June 29

Mary Pickford and Douglas Fairbanks arrived here June 21 and had a royal welcome. The big papers were full of interviews and the Fairbanks smile was on every front page.

Interviewed, Mary said her plans were uncertain. She leaves London June 27, but will return later. Her present ambition is to have a home down the Rhine.

FLILA MAN ON COAST.

Los Angeles, June 29

Frank Keay, dramatic editor of the *Philadelphia Evening Ledger* and a member of the Pennsylvania Board of Censors, was here obtaining the views of prominent producers with a view of making the Pennsylvania laws less drastic.

The checks were at intervals of 15 minutes. Many changes resulted and several persons were killed.

GERMAN AND ITALIAN TRUSTS MERGE TO FIGHT OUR FILMS

Thought Union of Ufa and Union Cinematographie d'Italia Will Try to Get Embargoes Placed on British and American Product in Latin America.

London, June 23.

The German Ufa, the Teutonic picture trust, has formed a working alliance with the huge Union Cinematographie d'Italia, which is expected to become a world film trust with specific purposes in view.

Announcement of the prospective amalgamation followed the visit of President Bratya of Ufa and Signor Barattolo of the Union to London this week.

News of the union of the two great film trusts of Germany and Italy was received with great interest in New York, where the inner meaning of the combination is only understood by a few.

The intention of this union is to put pictures manufactured in these two countries on the market with more surety of adequate financial return. The scheme has been "made in Germany" and takes into account two factors.

The first is the world appeal of pictures made by Americans or along American lines.

The second is the immense sum to be used by the British Government in putting across British commercial propaganda by means of pictures.

The Germans realize their pictures

are not calculated to compete with the very general and wholesome appeal of American pictures. This has been so thoroughly demonstrated as to leave no room for doubt. They are also they cannot compete with British propaganda, due principally to the carefully nurtured legacy of hatred bequeathed them when the war ended. How to meet this situation has been their problem.

Apparently they have decided to do it at the expense of the news from London by using an Italian medium as camouflage. The Italians, of course, do not suffer from the general ban against things German. The Italian also has access to the Latin-speaking countries of South America. This is where the world campaign for the benefit of films manufactured by German or Italian concerns would naturally begin.

If it does begin there, information at hand induces the conclusion it will follow methods in vogue with the Germans previous to the war and by no means trifled at by Italians who were always hand-to-glove allies of the Germans before the war. The late unpleasantness, commercial advisors agree, has not disturbed the pleasant feeling between

a large section of the Italian and German business world. There knows no enemy.

Embargo Method.

On this basis, it is safe to conclude, according to local experts, the German-Italian merger will be found shortly following in South American countries the method used in Germany—namely, the embargo against foreign films. The whole scheme, if inside advice are correct, is to get capital and influential political people in these Continental countries to form picture ventures and so instrumental in providing a market for them by barring other pictures.

Pictures or other commodities from these countries will be allowed in Germany where there is an embargo. In return, German and Italian films will be given preference, and under international law probably cannot seriously be objected to by diplomatic representatives.

According to a picture man (American) lately returned from abroad, when he was in Berlin for four weeks, the Germans have not advanced in their picture making. "They still remain their only film accomplishment. Pictures are usually intentionally written that way."

CARDINAL GIBBONS SEES FIRST PICTURE

Five Reels Shown in Prelate's Home in Baltimore.

A picture showing in detail the war work of the Knights of Columbus and the meeting of Catholic Bishops of this country at Washington, also the formation of the National Catholic War Council, was the means of Cardinal Gibbons witnessing for the first time in his long career a picture exhibition.

The picture, in five reels, was shown in the library of the Prelate's home in Baltimore, and at its termination the Cardinal praised the motion picture.

The War Council film is being exhibited in all the large centers of the United States, and is an animated record of Catholic achievement in the recent world's war. To date the film has shown to approximately 250,000 persons.

QUAKE IN LOS ANGELES.

Los Angeles, June 29

An earthquake shock in Los Angeles and vicinity Monday evening with Ingleside as the center was followed by another Tuesday morning with dam-breaking force at Redding, Venice, Santa Monica, Hollywood, Alhambra, Pasadena, San Pedro, Long Beach, Arcadia and San Bernardino.

The shocks were at intervals of 15 minutes. Many buildings trembled and several persons were killed.

F. P.-L. BEGINS.

Hugh Ford Is Now Producing "Great Day."

London, June 23.

Famous Player-Lucky has started work at its studio here on "The Great Day," last year's Irving Lane melodrama, with Arthur Bousquet as the star. This is the first picture to be filmed here under the American method and in an American equipped studio. Hugh Ford is directing.

EDDIE FOY ON SCREEN.

Comedian to Appear in Some Old Successes.

Eddie Foy may soon be seen in pictures. The comedian made arrangements this week with the Shuberts whereby the producers gave Foy the picture rights to all his old successes.

Among them are "The Girl and the Girl," "Mr. Hamlet of Broadway,"

"The Girl and the Girl," "Mr. Hamlet of Broadway,"

MISS CLARK RETURNING.

Reported Former F. P. Star Asking \$2,000 Weekly.

Marguerite Clark, former F. P. star, who retired following her marriage a year ago, will return to the screen shortly.

Miss Clark is reported asking \$2,000 a week for her services.

F. P.'S NEXT ENGLISH FILM

London, June 29

Marguerite Clark, former F. P. star, who retired following her marriage a year ago, will return to the screen shortly.

Miss Clark is reported asking \$2,000 a week for her services.

KIRKOL IN TWO REELER

"MIRACLE MAN" EARNS OVER MILLION

Advance Estimates Made on Foreign Returns.

An advance estimate of the returns "The Miracle Man" will make in the foreign market made those handling the distribution of the picture to predict their share will be not less than \$600,000, to be added to the total earnings of the picture. The gross in the United Kingdom is figured to be \$600,000, while Canada and Australia are looked for to deliver about \$300,000.

In the United States alone the picture to June 1 had earned slightly under \$1,150,000, while to date it is estimated it has touched the \$1,175,000 mark with ease.

MAKE 'HORSEMEN' IN WEST

Rex Ingram to Direct—June Motte Starred.

Los Angeles, June 29

Maxwell Karger, director of pictures for Motte, will get the picture "The Four Horsemen of the Apocalypse" in the West, and announced that it will be opened here by June 30, with June Motte starring. Work will commence in July.

BRITISH PICTURES SOON DUE OVER HERE

Alliance Makes Announcement —To Start in September.

Gustave A. Rogers, attorney for Alliance Film Corp., Ltd., of London, in America, has issued a statement that definite arrangements have been concluded with the Associated First National Pictures Co., by which the Alliance Corp. is to release a portion of its production in America through the First National.

Mr. Rogers says the plan of the Alliance have so far matured it can be stated the British producing company will, in combination with the Associated First National, be placing on the American market, beginning next September, films made in Great Britain in the American way, directed by American technicians who have been drafted into the service of the company from their former American employment.

The British company will also engage extensively in purchasing or contracting for foreign rights of American made pictures in Great Britain and other European countries. A special company will be organized for handling foreign rights of American made films.

The present contract with the Associated First National Exhibitors is for a limited number of productions extending over a period of about one year, but the Alliance will issue other pictures.

U.S. SENATORS INTERESTED

J. A. Fitzgerald Reported Having Backing of Statemen.

J. A. Fitzgerald has formed a picture producing concern with headquarters in Washington, called the Congressional Film Co. Several U. S. Senators are reported interested financially.

The new concern proposes to star political celebrities.

SCHENCK'S NEW PARTNER.

Some excitement was caused early this week by the statement issued Saturday from the First National that Joseph M. Schenck and Associated First National Pictures, Inc., had signed a contract with Alan Hale, Jr. to direct a series of pictures in which the director's wife, Dorothy Phillips, would be starred.

Some time ago it was announced Hale and his wife had been engaged by Albert A. Kaufman. This statement goes on to say that this deal "marks the extension of the scope of Joseph M. Schenck's activities as an independent producer."

Mr. Schenck, when seen, explained the matter in a few words by stating Kaufman is his partner in the venture.

"CRIMSON DAWN" FILMED.

"The Crimson Dawn," the Thomas Hovey Broadbridge stage play of the same name, has been increased by the English American Film Co., Ltd. William Morris, Parker, the English producer, is highly interested in the adaptation in an executive capacity.

Fred Gwynne, Marlowe.

Fred Gwynne, producer of the silent *Marlowe*, has come into the English market in *Marlowe*. His latest acquisition is *Crusoe's Return*, the other of "Crichton's Tales," at the English location.

THIS WEEK and NEXT WEEK

JUNE 21-28

At B. F. Keith's

PALACE THEATRE

New York City

HELD OVER

AFTER FIRST PERFORMANCE MONDAY

HENRY SANTREY

AND HIS

SYNCOPATED SOCIETY BAND

THE SENSATION OF THE WEST
CAPTURES BROADWAY

Got in late, after all of the others, but got them good just the same.

Direction, ROSE & CURTIS

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